VOGUE

Fashion Forecast
•
New Headliners in the Arts
•
Summer Reader

articles by

Rebecca West
G. B. Stern
Alexander Woollcott
Dorothy Parker
Taro Yashima
Frank Crowninshield
Bertha Damon
Ilka Chase
Rodger L. Simons
and others

ADVANCE RETAIL TRADE EDITION

Incorporating Vanity Fair
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BUY MORE WAR BONDS

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JEWELS BY HARRY WINSTON FURS BY ESTHER DOROTHY RAWLINGS—VOGUE STUDIOS

Dana's precious Platine for the precious Blonde

This is the perfume that startled Europe before the war. In Paris it was said that just one drop of Dana's precious PLATINE makes a blonde the most ravishing thing in life! The ounce, $22.50, tax extra.

Dana

Vogue's ADVANCE NEWS FOR RETAILERS JULY 1

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Flat and Tailored Furs

The 1944 autumn fur story contains unusual interest and excitement. Flat furs, fitted and belted, contrast the loose, boxy coats of recent years. Casual simplicity gives way to a more elegant look, accented by gleaming turbans, gloves, and sashes (page 64). Broadtail, both American and Russian, is a leading fur in the new picture. Vogue says: "Let your furrier be your tailor. Let him tailor a little jacket—just like a wool suit jacket—of flat fur." (See pages 62, 63.) Notice the versatile qualities of these jackets—their look of ease over tailored, short skirts or evening-long skirts. Suggest to customers that they let you remodel a long, outmoded, flat fur coat into a new, fitted jacket. American-bred Chinchilla less lofty in price, is news.

Black Pearl of a Dress

Vogue says: "Your little black pearl of a dress—under flowery ledges of hats in July, under furs in January." See the slim black dresses on pages 96 and 97. Sell your similar styles now as right under the big, blooming hats of summer. At the same time, have your salespeople point out their continued use under furs this autumn and winter. The fabrics—slipper satin, in particular—are formal at this time—will fit perfectly into a wardrobe for cooler months. Notice the new treatment of tunics—huge hip bows in front—the slight cuff which ties in back. Point out the coolness of cap sleeves now—their formal look later. Show such dresses as a complement for the new, larger hats.

Blue into Violet

Vogue says: "New—a whiff of blue in a violet shade." Electric in its vividness, this important new family of colour has become prominent for coats and suits in autumn (page 65). Neither a blue nor a violet, this colour first appeared in a few, high fashion spots last spring. However, for autumn, its use is wider and is especially good with black accessories—or with American beauty, pinks, or light blues.

New Hats with Substance

Vogue says: "Coming—new hats that really register as hats." Incoming hats tower in direct contradiction to the neat little skullcaps, calots, and cloches of the past year. These hats are flowered, draped, and be-ribboned to balance the very new asymmetrical dress lines (see pages 56, 58, and 59.) Spreading out or up, all tend to heighten the silhouette. They lean toward sheer femininity in preference to last year's stark simplicity. Don't overlook the summer trend to important hats which goes on for autumn and winter. Show them with newer, soft-line dresses. Turbans, a recurrent fashion, are newly good this year in high-draped versions. Notice the smooth elegance of satin turbans such as those shown on pages 63, 64, with flat-fur coats and jackets—the oriental evidenced by the brilliant turbans on pages 92 and 93.

"Vogue Says" The Autumn Fashion Story

Sent Without Charge

These four quotations on cards, sent without charge—Write Vogue Merchandising Service, 420 Lexington Ave.

VOGUE SAYS:
"Coming for autumn—a fresh gust of grey."

VOGUE SAYS:
"Inky shades—autumn colours."

VOGUE SAYS:
"A black cloth coat—natural backdrop for furs."

VOGUE SAYS:
"New—the whit of back motion in a coat."

Use These Quotations on Cards and in Advertising

AUTUMN COLOURS

Vogue says:
"New—a whiff of blue in a violet shade."

Vogue says:
"Newest autumn colour—Chinchilla-grey."

Vogue says:
"In autumn's picture—100% grey outfits."

Vogue says:
"Coming in—inky shades in brown, blue, and green."

Vogue says:
"Autumn green—dark as a glossy green bottle filled with India ink."

COATS

Vogue says:
"Coat news—deeper armholes, wider sleeves."

Vogue says:
"Coat sleeves are wider, easy to take."

Vogue says:
"New autumn coats take a flirt of peplum."

Vogue says:
"Cloth coats with a whit of fur or a wealth of fur."

Vogue says:
"As warm as a fur coat—a cloth coat with a wealth of fur."

FURS

Vogue says:
"Sleek little 'suit jackets'—made of flat, black fur."

Vogue says:
"Wear flat furs tailored like a wool suit jacket."

Vogue says:
"A tailored fur jacket—with evening-long or short skirts."

Vogue says:
"Sleek, flat fur jackets—with tweed day skirts or satin evening ones."

Vogue says:
"Flat fur jackets are tailored to the nines."

Vogue says:
"Add a satin sash and turban to a flat-fur coat."

Vogue says:
"Chinchilla—now worn as casually as a greatcoat."

DRESSES

Vogue says:
"Look wonderful in your little black pearl of a dress."

Vogue says:
"New skirts fold and drape in ingenious ways."

Vogue says:
"Watch asymmetrical lines for silhouette interest."

Vogue says:
"Wear a jersey shift dress, sheer as dusk."

Vogue says:
"Grey—new and unfamiliar in neat little marocain dresses."

JEWELLERY

Vogue says:
"Jewelled dog collars clasp stem-slender necks."

Vogue says:
"News for autumn—jewelled dog collars with tailored suits."

Vogue says:
"Jewelled dog collars have their day and night."

Vogue says:
"Jewelled dog collars add slim-throated elegance to dark suits."

Vogue says:
"Coming—classic designs in jewellery."

Vogue says:
"Sculptural jewels—autumn gold."

Vogue says:
"The fleur-de-lis, star, sunburst, circle—classic designs in jewellery."

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JULY 1, 1944

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WHITE JACKET, 26" long, of sheared lambskin,
for now and all fall,
$295 plus 20% Federal tax.

(Same model in black, $250 plus 20% Federal tax.)

BLACK DRESS, two-piece, and pretty as
the picture, in good black rayon satin,
sizes 10 to 18, $40

ON THE PLAZA • NEW YORK 19

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET

Career Checks

A smart little trio for town or country. To wear all together, or try the weskit with the skirt alone for a trimly casual look. Faultlessly tailored for you in 100% virgin wool by JOSELLI, famed maker of superb suits and companion coats for all occasions. Houndstooth check in black and white and brown and white. Quality rayon lined with Earl-Glo. Two-piece suit, about $30. Weskit, about $6.

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. . . at better stores everywhere

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TAILORED BY
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100% ALL WOOL

VOGUE
July, 1944

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Vol. 104, No. 1
Whole No. 1724

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CHARBERT

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The House of Swansdown,
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Morris W. Haft & Brothers, Inc.

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Bring Victory Closer!

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DANA intended you to wear it with restraint.
TABU
Dana
the "forbidden" perfume by Dana

because it's made of

Merrimac Felt

IT'S JUST RIGHT!

For women who will never accept second-best, only hats of MERRIMAC felt will do! Beautiful . . . long-wearing . . . supple . . . once you own a MERRIMAC felt, you will approve no other.

Hat of MERRIMAC felt by John Frederics

It is a *MERRIMAC* felt *only* if one of these seals is stamped in the crown of your hat

For the 89th consecutive season

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E. Albrecht and Son . . . *SAINT PAUL AND MINNEAPOLIS*

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This is IT!

Campus Make-up*

For Moments of Great Beauty

Wartime Wedding in Hollywood!

...and her complexion is as smooth as the satin of her gown, radiant as her happiness... the way *yours* can look with Campus Make-up!

Something wonderful happens to you when you wear Campus...an exciting transformation that could originate only in Hollywood where beauty is the breath of life!

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It helps keep freckles and tiny flaws a secret...tints your skin, delicate as a petal or warmly sun-kissed at will... and gently guards against drying.

So...if you want that satin-smooth complexion...that look of radiance and youth that spells "allure"...become wedded to Campus Make-up, now and always...for moments of great beauty!

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And these exquisite slips and gowns
actually last longer than the obviously
practical kind. Unique seams are
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patented feature, one of many important
details that endear Fray Pruf
to women who appreciate the very best.

Magical black slip of lovely Bur-Mil rayon crepe, lavish with fine lace, about 6.00

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Fray Pruf
SEAMS FAGOTTED WITH
SEAMS PATENTED
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Miss Callahan handles her man-sized job because she's learned the knack of fitting her activities into a streamlined schedule. She's depending on DuBarry Beauty Preparations for complete beauty care.

In the famous Success School, these co-related preparations have shown her...and more than 130,000 other pupils...the way to more effective skin care. Co-related means that not only is each product scientifically formulated to do its specific job...but that all are blended to work together for better results. Using DuBarry Beauty Preparations throughout gives the full effect of this scientific planning. One of the newest DuBarry Preparations is Leg Make-Up, used exclusively in the Success School.

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THE
"SALON-WAY"!
Now, YOU can use Jaquet, the "SALON-way"...in just a few quick minutes night and morning learn how to look your loveliest with these matchless "salon-tested" preparations.
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lipstick **CHEN Y**

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the inspiration for 1944's new

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Costume by Blum's-Vogue—Jewels by Lackritz

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Not juniors. Not half sizes. Nor shortened misses. But so-new BRIEFS . . .
Perfectly proportioned in line, in styling, in sizing—
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Illustrated . . . 100% wool, in Victory Blue, Fuschia, Gold, Purple, Moss Green.
Sizes 10 to 20. Under $23.

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NEW YORK

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RAYON FABRIC WOVEN WITH

Celanese*

YARN

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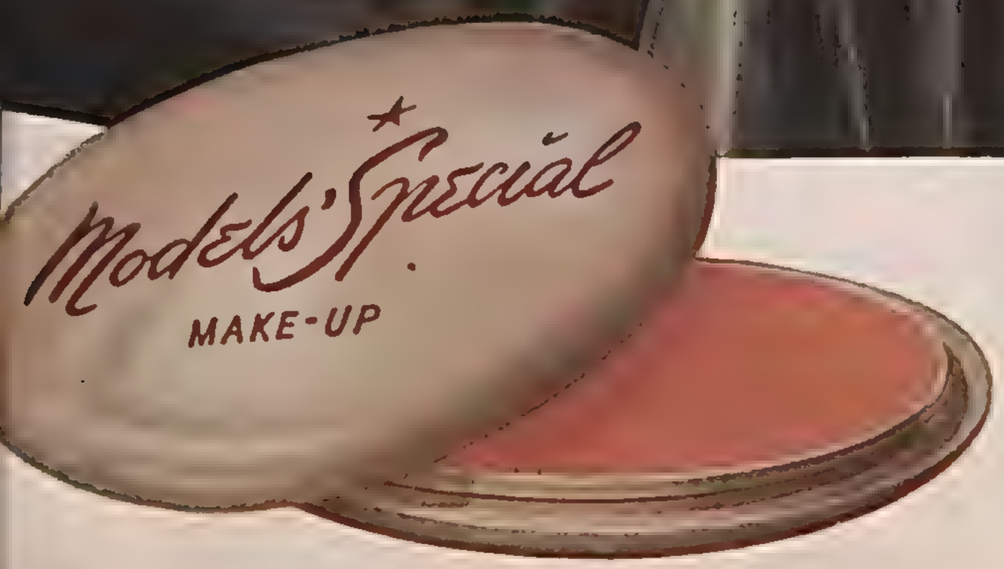
"You just know
she wears them"
1 Stripe
if you're Short
2 Stripes
if you're Medium
3 Stripes
if you're Tall
Stockings by McCallum and PROPPER

Loveliest for Lenore...

Lenore Simon, brilliant model whose dark beauty lights up so many exciting fashion pages, says of her Models' Special Make-up, "It 'dresses' my complexion perfectly for any setting — bright beach scene, or glamorous evening shot."

Costume by Hattie Carnegie



Loveliest for You...

Models' Special Make-up, created for super-critical fashion models, now brings you the flawless grooming . . . the subtle color scheming . . . that makes for fashion-page perfection. You'll wear it as casually as a fashion model. And as beautifully. In five perfect skin-tone shades — Creme, Natural, Natural Rose, Rose Tan, Tan — $1.50.

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Autograph a Bomb for Tojo or Hitler

*REG. U. S. PAT. OFF.

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Our boys are fighting with everything they've got. Now, here's your chance to let them know you, personally, are backing them!

Go to your favorite store today. Buy one or more Series "E" War Bonds—of any denomination. This will entitle you to autograph a Textron Bomb-Bond Label which will be pasted on your very own bomb! The type of bomb will depend on the value of the Bond you buy. Your "greetings" will then be sent to Tojo or Hitler—whichever you choose—or both!

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5TH V WAR LOAN

BACK A BOY!

TEXTRON INC.

Empire State Building • Fifth Ave. • N. Y.

Have a Coca-Cola = Come on over

. . . or keeping youth happy at home

Keeping young folks happy at home is mostly a matter of having a house in which they and their friends feel welcome. A radio, or a phonograph and some records; a place to dance, a little food, and they're happy.

And don't forget Coca-Cola . . . it's always a big attraction for the young crowd. It says better than words, *Come on over. . . we're glad to see you.* Be sure there's "Coke" in *your* icebox.

In all the world there's no more cordial invitation, nor one more refreshing, than the three simple words . . . *Have a "Coke".*

It's natural for popular names to acquire friendly abbreviations. That's why you hear Coca-Cola called "Coke".

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John Frederics Hat

Masterpieces of tailoring both, the suit of flawless line, and its companion coat, excitingly new in topper length, with wide cuffs and casual collar of luxurious Muskrat. Both of pure wool, tailored by Shipman & Baker. Sizes 10 to 20. Suit, $39.95. Coat, 79.95.*

*Subject to 20% Federal tax

Carolyn Modes are sold exclusively in New York City at ARNOLD CONSTABLE & CO.; in Chicago at MANDEL BROTHERS; in Indianapolis at H. P. WASSON & CO.; in Washington at THE HECHT CO.; in California at HALE BROS.; in Salt Lake City at AUERBACH CO.; in Cincinnati at MABLEY & CAREW; in Columbus,O. at THE FASHION CO.; in Dallas at A. HARRIS & CO.; in El Paso at POPULAR D. G. CO.; in Oklahoma City at BROWN'S; in Tulsa at BROWN-DUNKIN D. G. CO.; and other fine stores listed on page 26.

We asked 5 foolish women why they don't check ceiling prices

"The storekeeper might get mad"

You're wrong there, lady. Good merchants appreciate customers who keep an eye on ceiling prices, who don't ask them to buy on the black market, who never ask for rationed goods without points, who share and play square with scarce goods.

..."It's too much trouble"

It isn't a lot of trouble to do the little the Government asks—just remember to ask every time you make a purchase, "Is this the ceiling price?" And it's well worth the trouble—if it holds prices down today, lessens the danger of inflation tomorrow.

"We can afford to pay more"

Maybe *you* can, but how about the millions of soldiers' families who must live on Army allotments? Every time you pay black market prices or buy rationed goods without points, you're helping to send prices up—that's the way inflation comes. And *nobody* can afford inflation.

"My store doesn't display ceiling prices"

All retailers will if you keep asking them, "Is this the ceiling price?" It's the law. Ceiling prices must be displayed wherever goods under ceilings are sold. That's the system which has helped to keep prices so much lower in this war than they were in the last.

"I just don't want to do it"

No—and our boys don't want to fight! But they're doing it—magnificently! It's up to you on the home front to do your part to head off rising prices and inflation, help prevent producing a depression for our boys to come home to. Don't be a SABOTEUR on the home front!

Check and be proud! You should be proud if you're the kind of loyal, patriotic American citizen who never pays more than ceiling prices, who pays her ration points in full, who shares and plays square with scarce goods!

It is because of you and millions of women like you—cooperating with American merchants—that the cost of living has gone up only 7 per cent since your Government's price control started.

But the end is not yet. So keep up the good work. Ask *every time,* "Is this the ceiling price?" Never buy a single thing that you can do without. Save your money—in the bank, in life insurance, in War Bonds. When you use things up, wear 'em out, make 'em do, or do without . . . you're helping to HOLD PRICES DOWN!

YOUR STORE WILL BE GLAD TO HAVE YOU ASK:

"Is this the ceiling price?"

A United States War Message prepared by the War Advertising Council; approved by the Office of War Information; and contributed by this magazine in cooperation with the Magazine Publishers of America.

In a "Crown" Tested Rayon Fabric

THE DRESS: Slim side-draped summer-into-fall fashion in rayon jersey—cool and comfortable for summer heat—smart in black for autumn days. One of a group of black CROWN Tested rayon jerseys in new draped silhouettes. Sizes 12 to 42. About $25.00.

FABRIC TESTS: This dry-cleanable CROWN Tested rayon jersey has been tested for:

Cleaning, wet and dry processes
Perspiration
Crocking
Sunlight (10 hours)
Hot pressing
Permanence of finish
Tensile strength
Resistance to seam slippage

These tests predict this fabric will not change visibly in color or in texture, nor in size more than 2% if instructions are followed.

FEATURED BY: Leading stores that carry PEAK-of-the-WEEK fashions.

This identification awarded only to fabrics containing CROWN *rayon yarn.*

PEAK-of-the-WEEK fashion by C.H.D. Robbins Co.; in a CROWN Tested rayon jersey by Beaunit, made of CROWN acetate rayon yarn.

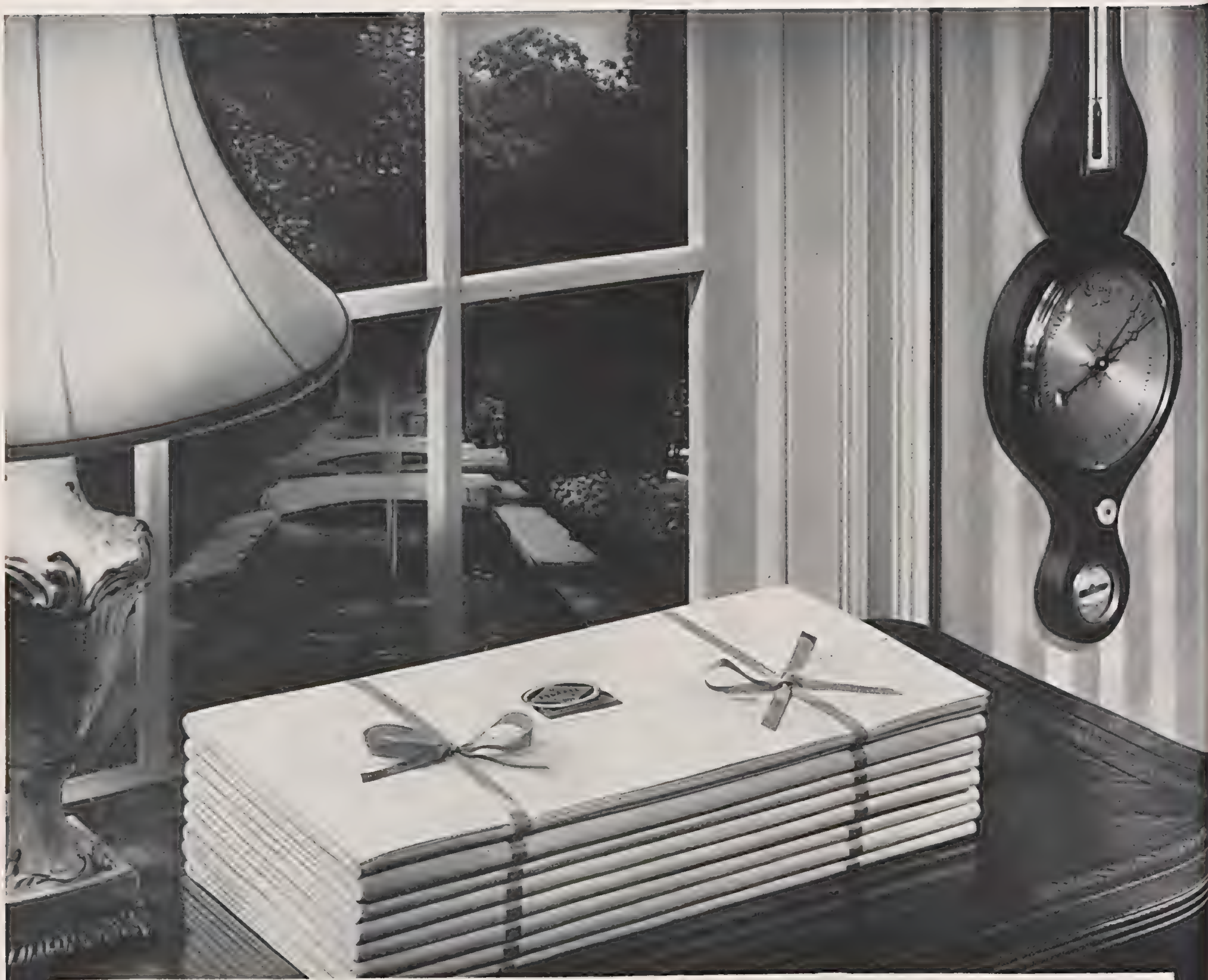
Write for complete leaflet "How to Care for Rayon Fabrics" to

AMERICAN VISCOSE CORPORATION

Producer of CROWN* *Rayon Yarns and Staple Fibers*

350 Fifth Avenue, New York 1, N.Y.

*Reg. U.S. Pat. Off.



FORECAST= *Warmer nights but Cooler sleeping*

Regardless of Price...
you can buy nothing finer
UTICA PERCALE

While the vogue for Utica Percale sheets rests primarily on the fact that "*regardless of price you can buy nothing finer*"—warm summer nights reveal another delightful quality. Utica Percale sheets feel divinely cool!

You will notice this welcome difference the first warm night. Utica Percale sheets are so exquisitely silk-like. And they are noticeably lighter in weight than ordinary sheets.

In creating Utica Percale sheets the art of fine weaving has been brought to a state of rare perfection. Luxurious long staple cotton is put through the extra combing process to give it lustrous beauty and added strength. And over 200 shimmering threads are crowded into every square inch of fabric.

Utica Percale sheets are necessarily priced a little more than percale sheets made from coarser yarns or by cheaper methods. But, as is true of most things, highest quality wears so much longer that it usually costs less in the long run.

If you are keeping your budget on a very strict war economy basis, we suggest Utica Muslin sheets—*woven extra strong . . . to wear extra long.* Free swatches of both will be sent you gladly upon request. Utica and Mohawk Cotton Mills, Inc., Utica 1, N. Y.

THE FEEL OF SILK . . . THE STRENGTH OF LINEN

"THROUGH THE LOOKING GLASS" BEHOLD GRANDE BAROQUE, BEAUTIFUL FROM EVERY ANGLE

Grande Baroque

Third Dimension Beauty in Sterling by

WALLACE

Mood of Gaiety ...in the bewitching revelry of a moonlight rendezvous...in the joyous artistry of Grande Baroque. This, the most glorious sterling pattern of all time, proudly reveals its sculptured magnificence from every perspective...radiates the Third Dimension Beauty that is exclusively Wallace.

Today, Wallace craftsmen dedicate their skills to Victory. But plan now for the post-war era when silver will again be available in larger quantities for gracious living. ☆ ☆ ☆ Send 10¢ for book, *Wallace Beauty Moods in Silver*, and read the fascinating history of Wallace sculptured patterns – Grande Baroque, Stradivari, Sir Christopher, Rose Point and Grand Colonial. ☆

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A revelation in practical smartness. Because it lends itself to all types of fashion. The removable Winterized* insulator is soft, light, pliable, windproof, and dry cleanable...and features the patented Lastex-Action Back for greater ease and comfort. In exclusive all-wool Lustrelaine, loomed by the American Woolen Co. Quality rayon-lined with Duchess.

About $55.00
Others from $39.95

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Patent No. 2,252,234

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Buy More War Bonds and War Stamps

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Suzy Perfumes

Distributed by S.P.F. of America, Inc., 475 Fifth Avenue, New York, Made In U. S. A.

YOU DON'T HAVE TO BE A MODEL TO LOOK LIKE A MODEL IN A LENBARRY DRESS

Lenbarry dresses are dedicated to "The Typical American Girl, from Main Street to Broadway." She is the best-dressed girl in the world — and every Lenbarry dress proves it in style, fit, workmanship.

Meet Betty Jane Bodine, **our first LENBARRY AD GIRL from Greenwich, Connecticut. Photographed at the Yacht Club, Betty Jane is the pert young war bride of Lt. Alfred Van Sant Bodine Jr., B-17 pilot, somewhere in Europe. A typical American girl, Betty Jane excels in all sports; her hobby is planning the post-war home her war bonds will buy. *She is not a model.***

ARE YOU OUR NEXT LENBARRY AD GIRL?

JOHN ROBERT POWERS will be the judge

How would you like to pose for our next magazine ad? Send us a full length snapshot of yourself not later than *July 30th* if you think you are a *Typical Lenbarry Girl. Winner* will be photographed in her own city at our expense. NO PROFESSIONAL MODELS ARE ELIGIBLE. *Write short history of yourself, dress size, height, weight, etc. Photos not returnable. Winner chosen August 5th.*

Prize: a wardrobe of 6 lovely Fall Lenbarry dresses. *Send Entries to:*

Smoler Bros., inc.
1350 BROADWAY, NEW YORK 18, N. Y.
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Betty Jane is wearing her Lenbarry 2-piece tunic dress of quality rayon deluxe crepe. Colors: Brown with aqua, black with kelly green, black with coral rose. Sizes 10 to 18. About $9 at all good stores.

smooth as a love song
modern as swing . .

CORINTHIA . . . skillfully blended to assure creamy smoothness and lasting color . . . keeps your lips truly enchanting. There *is* no finer lipstick! In plastic case with "captive" cap, 59¢ (*plus tax*) at drug & dept. stores.

Send for Booklet "A Love-Story on Your Lips" Corinthia, Inc., New York 16

SCHOOL & CAMP DIRECTORY

For advice write to Vogue's School Bureau

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- TENNIS
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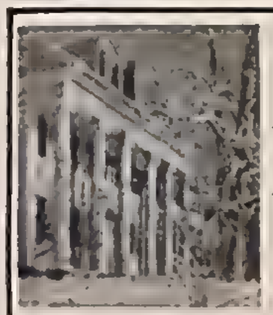

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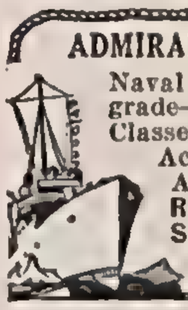

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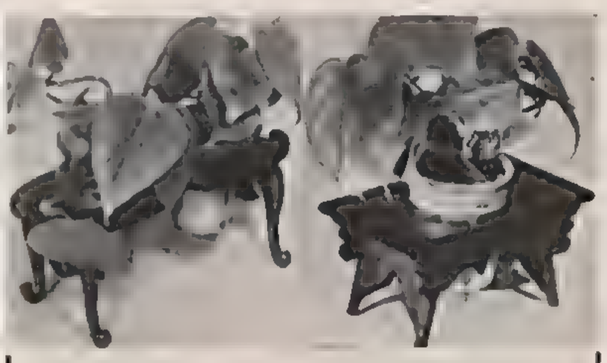

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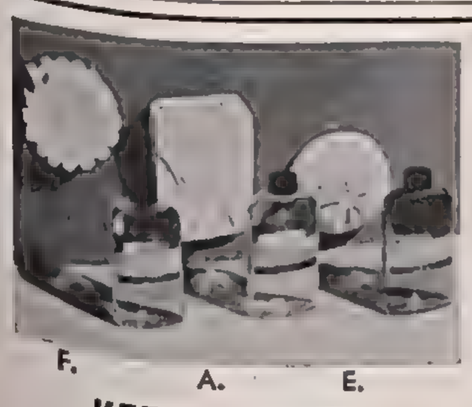

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vogue

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July Contents of Vogue

WHAT NEW FASHIONS ARE COMING ALONG?

What is the new un-symmetrical skirt-line?
What is the fur that has never been seen before?
What fur is good because it's grey?
Where, in a new coat, should you look for news?
What is a Brazilian sculptress doing to jewels?
What 2 words describe America's pet dress?
What new-old romantic colours are incoming?

WHAT NEW TALENTS ARE COMING ALONG?

Who is the No. 1 War cartoonist?
What pianist is called "another Horowitz"?
What subway-composing poet wrote "Song for America"?
Who is the young "Fledgling Duse" movie star?
What actor's "brilliant fury" carries a new hit?
What 3 sailors jig, jive, "jeté" in a new ballet?
What American painter, dead for years, is *found?*

WHAT IS NEW TO READ IN THIS ISSUE?

What does Rebecca West think she would say to Gibbon if she could have dinner with him?
What women irk G. B. Stern?
What does Dorothy Parker say about domesticating returning beaux, brothers, husbands?
What does Bertha Damon think the effect of New England's food is on New England character?
What was Alexander Woollcott's favourite form of endearment in his letters to his friends?
What is Ilka Chase's pointed pen pointing up?
What movie actress does Frank Crowninshield remember as a Vogue receptionist?

WHAT ARE THE YOUNG DOING? WEARING?

What 17-year-old won the Architectural Award?
What, to a 15-year-old physicist, is Woman's Place?
What autumn fashion are Juniors choosing...from Grecian Cosmopolite to New York Ballerina?

• Answers to these questions are found herein.

PENN

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Help your Government finance this 250-million-dollars-a-day war with your money. Now, when no time is to be lost, your dollars can be working at their maximum. This is the critical, the zero-hour of the war. During this Fifth War Bond Drive buy more, buy twice as much as you ever have before.

• *COVER—summer dinner-dress. Enka rayon crêpe. Altman; Bonwit Teller, Phila.; Filene's*

Vogue is regularly published twice a month.
For wartime emergency reasons
there will be only one issue in July.

fashions COMING ALONG

No newcomer in the designing world is Charles James. London knew him better than New York, for he designed there for years. Now he is showing a collection of clothes in America (his birthplace)...in the New York beauty salon of Elizabeth Arden. Emphatically opposed to platitudes in fashion is Mr. James. Mathematical tailoring combined with the flow of drapery is his forte. His continuity of line is never accident, but planned. His asymmetry is born of a mastery of symmetry. He believes all fashion begins with posture, and when "accepted postures" become stale, he likes to change them.

His new collection is crowded with "coming" ideas. His clothes bow to L-85 without ever bowing to the banal. His skirts are never conventional tubes sewed up on the sides; they are draped, folded, hung, and handled in ingenious ways. His waistlines curve low in back. One coat has no front edges, but rolls inward to make a double-layer coat. One dress has a hip peplum that may loop over a bare shoulder. For evening, he slashes a white satin dress and ties the naked aperture together with innumerable bows. On the next two pages, you see a few of his most dramatic models.

Coming into the autumn picture are many other new fashion ideas. Coming...a fresh gust of grey, looking new and unfamiliar in neat little marocain dresses, grey "costume" suits, grey furs, often 100% grey outfits. Coming... chinchilla coats now home-bred instead of raised on the dizzy heights of the Andes, now less dizzily high in cost, and now worn as negligently as a polo coat.

Coming...jewelled dog-collars clasped around stem-slender necks, not just on state occasions, but often with tailored suits. Coming...wider sleeves, deeper armholes. Dresses have them; coats have them; fur coats have them—square, envelope, mandarin-shaped, easy, and easy to slip into. Coming...a new fur, white nutria, soft and light as its little brown brother, and casual enough to look right over sports jersey, evening velvet.

Coming...more hats that really register as hats, and less of that monkey-business of a little cap or cheesecake on the head as a faint excuse. Coming... sleek little "suit jackets" made of flat black fur, tailored to the nines, worn with tweed day skirts or satin evening ones—long or short. *(Continued on page 121)*

1944 or 1928? A dinner-dress designed by Charles James, presented by Elizabeth Arden. A dress that looks unmistakably 1944, but is a recreation of Charles James' most famous London dress made sixteen years ago, in 1928. (Originally, it was ankle length.) Not long ago, the Brooklyn Art Museum included it in its library of dresses that mark a historic change in fashion. And now today, it is news again— Five smart New Yorkers already wear it— Prophetic is the ink-green shade of it— Fashion-influencing is the line of it— And very dramatic with it is Suzanne et Roger's hat of wired black lilacs.

Coming...drapery

"I'm dead against deadly symmetry," says designer Charles James, whose new collection of clothes is shown at Elizabeth Arden's.

• Left: His unconventional drapery on a dress made to order of any crisp fabric.

• Right: His asymmetrical lines on an inky-blue satin dress—the hip loop can go over that naked shoulder.

• Far right: His "two-layer" coat of black satin—each layer a different length—a lining trick L-85 smiles on.

• All hats from Suzanne et Roger

Chinchilla

PENN

and grey...coming Chinchilla, once bred in the rarefied air of the Andes—for rarefied prices—is now American-bred, less lofty in price, worn as casually as a greatcoat, with a Chinchilla-grey dress.

• **Opposite:** Chinchilla coat; H. Leonard Simmons. Grey dress of Bianchini Fiberset rayon crêpe. $50. Russeks. Hat, Reine.

• **Above:** Chinchilla-rabbit on a coat of Juilliard's Melton cloth. $165. Skirt, $35. Jay Thorpe; Nan Duskin; Jordan Marsh

Coming...fur tailleurs

Let your furrier be your tailor. Let him tailor a little jacket—just like a wool suit jacket—of flat fur. Then wear it with wool day skirts, with evening long or short ones.

• Above—one of these new fitted jackets of blue-black Russian broadtail. Pink satin scarf at neck, jewel dog-collar (don't overlook that) at throat, black taffeta hat with pink satin loops. Original costume, Bergdorf Goodman.

• Right—American broadtail jacket: Esther Dorothy; Neiman-Marcus. Turban, Suzanne et Roger. Jewels, John Rubel.

(PROCESSED LAMB)

Coming... satin and fur

The coat itself is news—with its slim-skirted look, its ability to hang loose or wrap you tightly. Belt it with a satin sash, add satin gloves and turban, and the total effect is future tense. Russian broadtail coat by Maximilian. Jewels from Van Cleef and Arpels

Coming... Parma-blue

New—the whiff of blue in this Parma shade. New—the whit of back motion in this coat and suit of Juilliard wool. Each about $85. From Bergdorf Goodman; Marshall Field; I. Magnin. Suggested sequel—Ann Haviland's "Wood Violet" perfume

RAWLINGS

Who is that man?

A husband returned from war, "with pictures hanging in his memory that he can never show to you"

By Dorothy Parker

[EDITOR'S NOTE: *Dorothy Parker, whose fame as a cyanide wit sometimes hides the profound tenderness of her short stories, is not a comic writer, but a tragic one. The new collection of her work, "The Portable Dorothy Parker," is far more filled with a clear distillate of tears than of laughter bubbling to the top. Educated in a New York convent, she took her first job writing captions for Vogue, later was on Vanity Fair. Her books are "Enough Rope," "After Such Pleasures," "Here Lies," and "Death and Taxes." She is married to Lieutenant Alan Campbell, who is with the Air Force in England.*]

WHEN my husband first went overseas, I wanted to do only what I was told to do. I shied away from decisions; I wanted to be instructed. Perhaps you remember—it has died down now—there was a spate of cheery messages by women for women, as to how to behave when your husband is off to war. The disrupted are the gullible, and so I followed all the words that were put out. (I must say for the gods, however, that they left me enough sanity not to copy the style of that popular batch of letters to a soldier in which the wife addressed her husband as "Mr. Pudding.") The lady writers gushed comfort to the lorn, made it, indeed, seem a positive picnic that that man was out of the house and into the front lines, and you could go to bed with cream on your face. But I found few practical suggestions—practical, that is, for me.

I live in two rooms on a corner of Madison Avenue, and I skipped those pages that explained what a comfort it is to the heart to crush between the fingers the first leaf of basil from one's herb garden; or maybe it had nothing to do with my living on Madison Avenue. While I had no argument whatever to advance, I merely skimmed the paragraphs which pointed out that, though you see it alone, a sunset is still a sunset. I attended while I was told that wartime is the ideal time for The Girl He Left Behind Him to go in for reading. But I could already read very nicely indeed; so there I was.

I found only two bits of advice on which I could act. I took, of course, the easier one first. The adviser said, when you read in bed at night, put on your prettiest bed-jacket; you had no idea, she said, what it could do for you. So I put on my prettiest bed-jacket—which was a grammatical error, to start with, because I have only two—and awaited results. I still have no idea what it could do for me.

The same Sibyl urged you to invite people in for Sunday brunch. There was nothing, she said, like a brunch to build up your morale and at the same time—though I do not recall by what route she reached her conclusion—to make your absent husband feel good, too. So I invited people for a Sunday brunch. Naturally, I first asked my oldest and closest, who are a somewhat hardy lot. "Brunch?" they said. "*Brunch?* My God!", and they shifted the talk to plans for dinner next Tuesday.

I had few acceptances. Either the acquaintances I invited were engaged already to brunch with a lone lady, or else they had brunched with a lone lady before. Many people came, however. Most of them were strangers to me, for I had said, somewhat wildly, over the telephone, "Oh, bring anyone you want." They did. All we pass through becomes experience, and now I know what people are like who hear and even employ the word "brunch" with calm stomachs. Clearest in my memory is a young man whose glance went, like a dotted line in a comic strip, direct to a photograph of my husband, taken some three years before, in civilian dress. The young man snatched up the photograph, held it at first close, then at the length of his arms. "Oh, my dear," he cried, "what a dream of a necktie! *Where* did he get it?"

SO I gave no more brunches, and I put away my prettier bed-jacket. The helpful ladies were no help to me. Only I could help me. And the first thing I must do was overcome my charming, tender commiseration for myself.

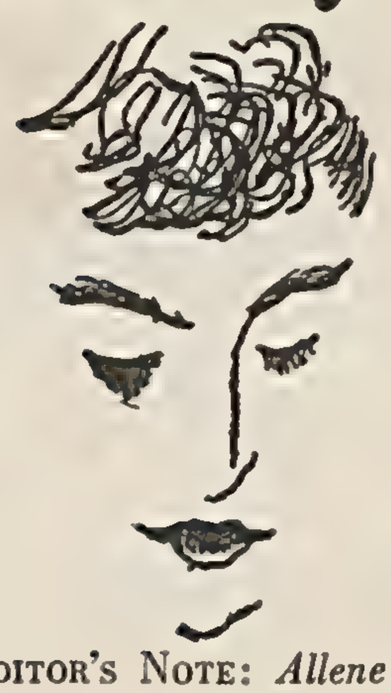
Someone, and I am afraid it must have been a woman, once advanced the theory that it is not the men in battle who bear the more terrible burden of war; it is the women they leave behind, to wait for them at home. It was a catchy idea, and it had a tremendous vogue in feminine circles. Many ladies took it personally and all but hid their blushes behind their fans when they heard of it, for there is nothing more flattering than to be told you are having a tougher time than other people. But somehow, you hear no more of the notion now. There has not been a word of it since the photographs from Anzio and Tarawa were first published.

I do not say, and certainly I do not mean, that life is soft, sweet going for you, while you stay here and your husband is at least a sea away. Worry walks with you by day, and you lie with anxiety by night. Loneliness gnaws your heart like a great, grey rat. You do not grow *(Continued on page 138)*

⇦ Radiance by Night *(opposite)*

Straight as a candle, this black dinner-dress shoots off colour like a Roman ditto. The fireworks are provided by a trailing stole with a split colour personality—a welcome bit of razzmatazz to make a faithful costume look anything but...Further Facts Dep't: the set is Schiaparelli's pyrotechnic salon; lipstick her new "Radiance." Jewels: Van Cleef and Arpels. Bianchini Fiberset rayon dress; Joseph Halpert design. Saks Fifth; Joseph Horne; Rich's

"D-Day struck them dumb"



What people in New York talked about, heard, felt; their prayers, their snatching at the news of invasion

By Allene Talmey

[EDITOR'S NOTE: *Allene Talmey is Vogue's feature editor. Small, dark, with a diamond-faceted wit, a blasting scorn for the bogus, Miss Talmey was a reporter for three years on the famous "Morning World," later wrote "Doug and Mary and Others," a collection of movie-celebrity profiles, now a source book on the period. Married to an Air Force Captain, she has a ten-year-old son, no hobbies, a passion for reporting.*]

SURPRISE *here* buckled, crumpled the tension of waiting.... *There* the hottest bomb group of the 9th Air Force, whose mission was to plaster the invasion beaches and fortifications exactly *seven* minutes before the assault party came ashore, had breakfasted at two A.M. on griddle cakes and fried Spam; in their Marauders later saw balls of black and brown smoke, smelled the stink of explosives.... The dead-pan voice of Colonel Ernest Dupuy at 3:32 A.M., June 6, announced, after an endless pause of ten seconds: "Under the command of General Eisenhower, Allied Naval forces, supported by strong air forces began landing Allied armies this morning on the Northern coast of France...." In New York, taxi-driver Robert Falije of Brooklyn, who had been a hackie since 1907, stood at the Eternal Light at Madison Square, praying out loud: "God help us, we went into the continent of Europe. There are a lot of men dead this minute who were not dead an hour ago. People don't know, they're all asleep"...

The English Channel was rough and there was a shower of rain at dawn.... An airborne Colonel in a glider gave his men airsickness pills, told them to sleep on the way to France. Over the German radio came the strong beat of "Onward Christian Soldiers".... The invasion fleet covered forty-six miles with four thousand ships. Overhead were eleven thousand planes, each with new special markings, black and white stripes on wing and fuselage. Twenty thousand paratroopers, many of whom had been given their farewell by Eisenhower, flew by to drop, like blossoms, behind the German lines. Wright Bryan of NBC watched seventeen American paratroopers jump on French ground from a plane called "Snooty," while fancy tracers curved against the sky.... Prayers came over the radio, on the street, in the churches. People stopped and solemnly bowed their heads. There was a sudden need to talk to God.... A priest at St. Jean's said, "D-Day has struck them dumb."

On the streets a few people said, "Isn't it wonderful?", as though the invasion were a carnival. In Central Park soldiers put up equipment for a sham battle, setting up anti-tank guns, tank destroyers on treads, a Jap tank that couldn't run on its own power.... The Liberty Bell tolled six times over NBC.... The newspapers printed General Eisenhower's Order of the Day with its phrase: "The eyes of the world are upon you"; printed his broadcast to Occupied Europe: "To members of resistance groups, I say, follow the instructions you have received".... Marshal Pétain gave his proclamation to the French people, urged them to do exactly what the Germans want, to stay put and carry on with their normal jobs.... General de Gaulle, in England, as head of the French Provisional Government, appealed to all Frenchmen to fight the Germans...

The stores in New York closed down, their staffs going to listen to the radio, to church.... The newspapers, the radio, repeated everything for those who came in late. They told how General Montgomery, his beret tilted on his hawk head, led the men of the Ground Forces. Women, sitting along Schrafft's counters, sucked sodas, with eyes wet.... The roughened radio voices from England sounded as though they came from the bottom of a canyon. Winston Churchill told Parliament, "Everything is proceeding according to plan," and added, "And what a plan!".... General Omar Nelson Bradley, senior commander of the U. S. ground forces for the invasion, who had worked on The Plan, promised his men, "I will see you on the beaches".... Charles Collingwood of CBS, on Landing Ship Tank-48, was told by a Captain Wood as the barge broke from shore, "All I can say is that I've had a briefing for this exercise"...

AT three o'clock in the afternoon people hung around the radio, heard King George VI begin: "At this historic moment".... Long lines of people waited to get into the newsreels as though they expected to see the invasion on the screen.... At Camp Upton on Long Island the men listened to the radio, heard Robert MacAdams on BBC tell of the gliders, of men dropping off in the dusk of dawn, of this phrase, heard on the intercom: "This is going to be a piece of cake, skipper."... Lowell Thomas in New York shot out the news with the pitch, the nervous tempo he usually holds for newsreel horse race shots.... At 5:30 in the afternoon, Mayor LaGuardia called a public prayer meeting at Madison Square, the little park at Twenty-third Street where fifty thousand prayed together. Very young girls and rather oldish men fretted their feet, held up flashing mirrors to reflect the bandstand. From loudspeakers came the bell boom of clerical voices, invoking God in vast generalities.... The Statue of Liberty was bright in the bay.

At ten P.M., President Roosevelt in a tired voice broadcast the prayer he wrote while the Allied troops were landing, ended it with: "A peace that will let all men live in freedom, reaping the just rewards of their honest toil. Thy will be done, Almighty God. Amen."

H-Hour was gone. D-Day was over. The Invasion was on.

Report from Sweden

Notes on life in the largest European neutral nation; rationing, night-life, and tales told on Germans

By Rodger L. Simons

[EDITOR'S NOTE: *Last February, Rodger L. Simons returned from fifteen months in wartime Sweden, where he was correspondent for the New York Herald Tribune. Born forty-one years ago in a log cabin in the lumber country near Red Lake Falls, Minnesota, Simons graduated from the University of Minnesota; did newspaper and magazine writing in New York; worked as one of the editors of the Nautical Gazette. He first went to Sweden twelve years ago, has been back off and on since, once lived there for three years. Since his last return, he and his wife have been living in New York, taking a long vacation.*]

1. *What is Sweden's feeling about Russia?*

Many Swedes hate the Russians. (Sweden has often invaded and occupied Russia.) This anti-Russian phobia prevails mostly in Swedes who have not yet been to Russia. Those who have had contact with the Russians—Swedish scientists, businessmen, students, military attachés—seem to feel friendly toward the Russians.

2. *Do the Swedes have commercial relations with the Russians?*

Not much right now because of limited transportation facilities. But much of the Swedish business and industrial world looks forward to a big future market in Russia, even though Sweden's principal resources—timber and iron ore—are duplicated in Russia herself. In anticipation of future trading, Swedes are learning to speak Russian, and many businesses are beginning to publish their trade literature in that language. For instance, Swedish steel companies now issue handbooks and technical guides to their business in Russian.

3. *Is Sweden highly militarized?*

Yes. Her national military system is very nearly deferment-proof. (Unless a Swede is one-legged, carries his head in a paper bag, or is blind in both eyes and deaf in one ear, he is practically certain of having to do his stint of service at periodic intervals.) By such taut and tough tactics, Sweden has built up her Armed Forces until she can at a moment's notice put 300,000 men in the field and another 300,000 within a few weeks. This is not much, measured by the forces of the big belligerents, but, when disposed throughout so comparatively small an area as Sweden, it makes the country reasonably indigestible to a prospective invader.

4. *Is the Officer Corps of the Swedish Army pro-Nazi?*

No. In the past they have had a grudging admiration for the technical excellence of the German Army, but it was like a surgeon who respects the skill of a colleague even though he knows him to be a wife-beater. Of course, there may be isolated cases of individual officers who incline toward Nazi-ism, but they are not representative of the group feeling.

5. *What is the housing situation in Stockholm?*

It's about like Washington. You just can't rent a flat, and, even if you do find one, you have to give another in exchange. In its simplest manifestation, you take over Einar's place, and he takes over yours. This transaction has flowered into chain rentals, with in some cases twenty and even thirty such links. Special offices and services have been set up in Stockholm just to organize and operate them. And often, after everything is set, if one landlord conceives an aversion to a certain tenant the whole thing may be thrown out, and they all have to start over again.

6. *How are the Swedish people eating in wartime?*

The Ministry of Supply has conserved the nation's slender resources by a rationing program so rigorous that it even included such staples of the national diet as fish, reindeer meat, and Sweden's hard bread, known as *knäckebröd*. Horse meat has appeared on all menus. Potatoes had to be served with their jackets on to preserve every speck of the precious potato, which is so important for conversion into military alcohol. (This non-peeling regulation has recently been rescinded.) The coffee situation in Sweden is bad; most people experiment, not too happily, with the one hundred different brands and kinds of *ersatz*.

7. *Is there a servant problem?*

Yes. For years even Swedes in the lower wage brackets (with an income of $150 a month) have been able to afford servants. Now a maid who formerly worked for 35 or 40 crowns costs 150 crowns a month, the equivalent of $40...and even for that, they are hard to get.

8. *Do many refugees get to Sweden?*

Yes. There is a constant stream of them, although it costs 10,000 crowns, or $2,500, to arrange passage for a Jew. This does not involve vast profiteering; so much goes for bribing the German police and coastal guards; so much for aid to the families of the men killed running this human contraband; so that, finally, the actual sum paid the boat-owner amounts to little more than the normal passenger fare. Failing the money, the refugees have been known to take the most desperate chances to get to Sweden; one young Danish mother swam from Denmark to Sweden with her child on her back.

9. *What have refugees to say about morale at home?*

Most indicative of all are quips, puns, and plays on words that they bring with them. Those from *(Continued on page 140)*

The eatings of conscience

Did food determine the New Englander's character, or did that implacable character determine the food?

By Bertha Damon

[EDITOR'S NOTE: *Tall, Pilgrim-looking, with bright grey eyes, Bertha Damon is the descendant of seven "Mayflower" passengers, has written two best-selling New Englander books: "Grandma Called It Carnal" and "A Sense of Humus." The traditionally rebellious New Englander who will never do anything unconventional or say anything conventional, she is known for her dry, understated anecdotes; was the first woman to be invited to speak at Boston's Harvard Club. When not on lecture tours, Mrs. Damon lives in California or New Hampshire, tending her various hobbies: gardening, spinning on an old-fashioned wheel, raising Cocker pups and little pigs, remodeling houses. Once a Professor of Art brought a large class into a house she was finishing and furnishing and lectured about her and her work as if she had been dead a long while.*]

A MECHANIC, watching my persistent attempts to back my car off over a cliff in spite of his best directions, remarked, "I've often wondered whether people are writers because they are nuts, or nuts because they are writers." That is one of those metaphysical questions that never end, because they are circular. Another is, "Did the New England food determine the New England character, or the New England character determine the food?"

I am the sort that in France thinks the French chef is supreme, and in the South thinks the Negro cook is. In other words, when I am in Rome I eat as the Romans eat and say in all sincerity it is tops. And then, when all is eaten and said, then I come home and renew acquaintance with Maine broiled lobster, New Hampshire blueberry pie, Vermont roast turkey, Massachusetts baked beans and codfish cakes, Rhode Island johnnycake, and Connecticut River shad, and I say—oh, well, never mind what I say.

It seems curious that Puritan New England should have had such good eating, for the pleasure of eating is very great and the Puritan was afraid of pleasure. He regarded almost all kinds as pitfalls which might trap him in his arduous journey through this world to eternal salvation in the world hereafter. Therefore, he walled out "worldly pleasure" with prohibition piled upon restriction, and backed with sanctions from a grim Lord God whom he had created in his own Puritanical image. Joshua Lewis and Sarah Chapman were prosecuted in New London, Connecticut, in 1670 for "sitting together on the Lord's Day under an apple tree in Goodman Chapman's orchard." Sitting "under the apple tree with nobody else but me"—and getting prosecuted. Such the not smooth path of true love in Connecticut. (I came from there.) And in Massachusetts it was no highway. In Salem a man who had been at sea for two years arrived home on a Sunday and kissed his wife, and got fined for it. HIS wife, yes, you heard right, kissed HIS wife.

Weekday life was not much more fun: theatre, cards, and dancing were absolutely forbidden. Ninepins, too: "Set out at night on Horse Back to inspect the Town.... Dissipated the players at Nine Pins at Mount Whoredom," Judge Sewall records in his diary of 1715; and his editor explains in a footnote, "We may presume this spot to have been on the slope of Beacon Hill."

AND women, "walking with stretched-forth necks and wanton eyes, and mincing as they go"—they must beware of finery. One Reverend Mr. Ward wrote most hotly about the evil effects of fashion on women—and also on him: "To speak moderately .... I truly confess that it is beyond my .... understanding to conceive how those women .... have so little wit as to disfigure themselves with such exotic garbs as not only dismantles their native lovely lustre, but transclouts them into ill-shapen shotten shel-fish.... It is no marvel they wear Drailes [trailing head-dresses] on the hinder part of their heads; having nothing, it seems, in the forepart but a few squirrel's brains to help them frisk from one ill-favoured Fashion to another."

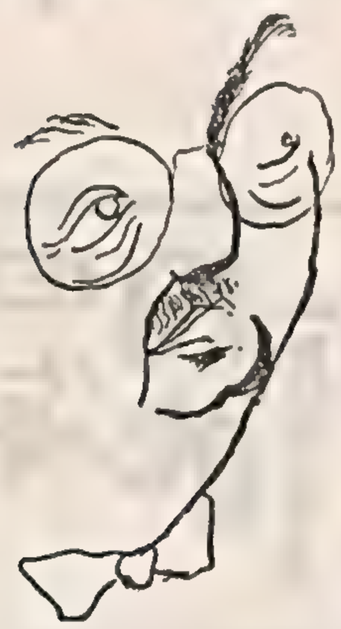
And then the Reverend Mr. Ward adds, with unconscious self-revelation, "We have about five or six of them in our Colony; if I see any of them accidentally, I cannot cleanse my fancy of them for a month after."

To discourage "worldliness" the Puritan used fines, exposure in stocks and cages, lashes at the whipping posts, and jail. Also they made the alphabet fit the crime. For adultery, one was awarded an A, a scarlet letter. For blasphemy, a woman was "forever after to have a Roman B cutt out of redd cloth & sewed on her right arm in sight." For drunkenness... upon the outward garment a D.... John Davis of Boston, in 1638, for "Visciousness" won his red V.

The phrase Red Letter Day takes on new meaning. These letters must have served as a sort of Bradstreet by which you could judge your neighbour's moral rating, or *Social Register*, letting you know at a glance who would be congenial and who not.

THERE was, fortunately, one remarkable inconsistency in the ethos of the Puritan, a gap in his moral fences through which he let in one kind of worldly pleasure he did not fear, one which he went in for in a big way—the pleasure of good victuals and drink. A sufficiency of hard cider and rum was not considered sinful, even by the clergy. "Strange that the Puritans of all people," as *(Continued on page 136)*

Mail gossipings



Excerpts from three letters, not in the official collection, written by the decade's greatest letter writer

By Alexander Woollcott

[EDITOR'S NOTE: *Alexander Woollcott's career has been exhaustively and inaccurately written by not only Alexander Woollcott, but by dozens of others, including his best friends, of whom he had some eight hundred intimate ones. To these he was always writing letters, filled with scurrilous invective, love, stories, invitations, and malicious gossip. A pre-Pearl Harbor interventionist, he died of a heart attack at fifty-six while speaking in January, 1943, on a Writers War Board radio program. A collection, called "The Letters of Alexander Woollcott," is being published in July by the Viking Press. None of the letters from which these excerpts were taken are in the forthcoming book.*]

To Thornton Wilder: "While Ruth Gordon and Ethel Barrymore and Neysa are out on the terrace having high Coca-Cola, I might as well tell you about my experience in Paris the other night. I chanced to be in the topmost gallery of the Théâtre Français when King George came in incog and alone and sat beside me. He pinched my ear a good deal, and we became rather pals, and I agreed to go to a party with him.

"I backed out when this proved to be a program of interpretive dancing held, oddly enough, in a commodious aluminum trailer. I did put my head in long enough to explain to Queen Elizabeth that I really couldn't stay. 'Oh you must stay,' she said. 'After this dance, we're going to read aloud the new four-act play by Thornton Wilder.' And what delighted me so much and what—even in the midst of my *dream*—I made a note to impress you with the next time we should meet, was the fact that I had the exquisite social tact *not* to let her know that I had already read it.

"In bed with a touch of the flu since the night I got back from Washington, I have been haunted in advance by a legend I am sure will take form. I have written to Mrs. Roosevelt to deny categorically that as soon as she and the President left the premises I quartered a regiment of Marines at the White House. What I did, as you know, was to seek lodging for the night for one small, measly Second Lieutenant. At the White House I found that even the ushers had all vanished, so I decided that I was in charge and, on my own authority, tucked him in that huge bed in the Pink Room, where all night he slept the sleep of the just.

"I have got myself into a position where I must do a brief piece (750 words) on 'The Skin of Our Teeth.' You must brace yourself for my report that Gilbert Miller does *not* like the play. He compares it unfavourably with 'Cyrano de Bergerac,' which it seems he understood when he was twelve. With Gus Eckstein, on the other hand, the case is different. He went last night and has been beside himself ever since. In his excitement he woke me out of a sound sleep at midnight and has telephoned me three times since about the play. Like Bob Cratchit, he thinks there never *was* such a goose.

"I have been reading with strong pleasure the galley proofs of Gus Eckstein's book about the Japanese. From time to time he tried to be severe with them. The effect is a little jolting. It is as if he said: 'See that dear family. See what goodness there is under this humble roof. How spartan they are! How passionately loyal! How deeply good! Of course, we must kill them all.' "

To Beatrice Kaufman: "I have just been week-ending with the Cazalets in Kent. I admired a large paper-cutter (nearly a yard long), and it was given me on my departure. I also admired the famous Cazalet orchids and received a spray. But thus far nothing has come of my raptures over several Augustus Johns, an extraordinary Epstein, a black Cocker named Tiny, Mrs. Peter Cazalet, and an avenue of limes. I suppose these will be sent on to the hotel. I got back here late last night. As my car drew up at the curb, a drunken member of the lower classes cried out, 'Make way for Lord Kitchener!' It is not known why, but it attracted enough attention for quite a group to be watching when I emerged from the car carrying a spray of orchids in one hand and a large dirk in the other. They scattered in every direction."

To Alfred Lunt: "I don't deserve a letter as I haven't had the strength to write one. I am saving all my energy for the English edition of *While Rome Burns*. The solicitors of the English publisher retired into the Middle Temple with the American text and sent out word that virtually every chapter was libelous. They were particularly disturbed by the suggestion in one paragraph that Lady Robert Peel had had the hiccups. They seemed to think this would convey to the reader the suggestion that Bea Lillie was occasionally guilty of intemperance.

"Don't think for one moment that these old eyes escaped the rotogravure glimpse of you and the little woman being peasantish at brekker. Even if there had been no caption, I should have known it was Louis Mann—after his retirement. The subject is an embittering one. A celebrated amateur photographer has just come out with one of me. The print sent here for my approval was on a scale which would make it a suitable mural for the Pennsylvania Depot. I think it should be reduced somewhat, turned into a lithograph, and sold widely under the caption, "Somebody's Grandmother"...

An anti-Fascist Japanese depicts

By Taro Yashima

Jailed ten times in Japan for anti-Fascist activities...

A leader of the Underground art movement in Japan...

A member of the Japanese-American Committee for Democracy...

An occasional cartoonist for the O.W.I....

And the author of "The New Sun," an anti-Fascist autobiography...

[EDITOR'S NOTE: *In these drawings and captions, Taro Yashima, Japanese anti-Fascist artist, has traced the effect of the Fascist régime on Japanese artists.*

The son of a doctor and scholar who taught "Be a useful man to the people," Mr. Yashima was known as a cartoonist at seventeen, as an anti-militarist at twenty-one, when he was expelled from the Imperial Art Academy at Tokyo for refusing to attend military drills. In the years since (he is now thirty-six), he has written, painted, and cartooned against Japanese imperialism both in Japan and in America.

Stocky, heavy-boned, with thick, deranged black hair which he twists around energetically as he searches for his still-unfamiliar English phrases, Taro Yashima has the anguished in-and-out-of-this-worldness of the active artist and the idealistic fighter, the sane laughter of the humanist.

Over there, he was one of the leaders of the Underground art movement—the existence of which is little-known in America—was imprisoned and "interrogated" ten times. His young, high-born artist wife, Mitsuko Sasako, was also arrested and tortured, bore a son in prison.

In 1939, the Yashimas escaped to America, where they lived in a cold-water flat on New York's East Side. For a while, Mr. Yashima worked as a janitor to pay for his studies at the Art Students League. "Living was hard," he said. "Sometimes there was not even a piece of bread to eat."

He has contributed weekly cartoons to the Japanese-American newspaper, Pacific Citizen; recently published "The New Sun," his autobiography in pictures; sketched drawings for the "Japan" issue of Fortune last April, and has held three one-man shows.

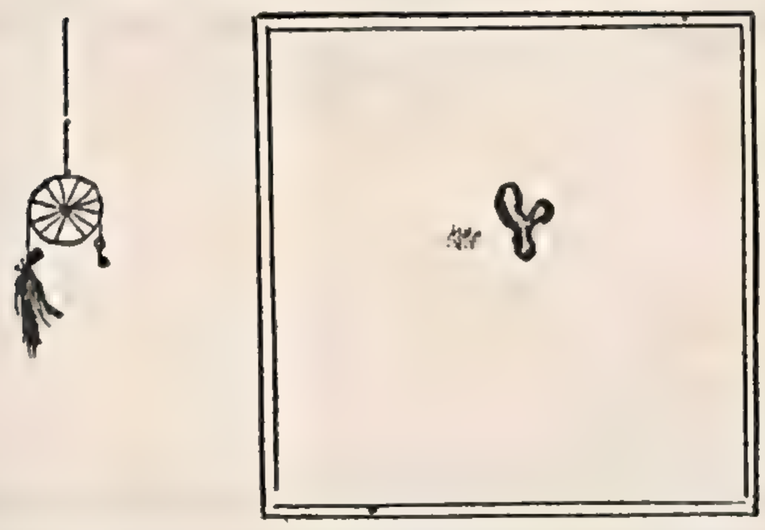
Mr. Yashima is making a definite contribution to the Allied cause by his lucid explanations of the mentality of the Japanese Fascists, who exert an unyielding pressure on the minds and spirit of the Japanese people.]

1 I draw a child writing the proverbs that were the beginning of art for him in the old Japan. This is the Japan the exiles look back to with homesickness. It was a time of healthy people, when art had brightness and peace. On the right is a proverb in a bamboo frame. Traditional good words are written in four large characters. It is a saying from Confucius, who is known in Japan, too. "Within the four seas all men are brothers." To the left, the child, watched by his parents, writes the maxim: "Honor heaven, love the people." The child and his art know nothing of Fascism.

2 The child knows nothing of imperialistic militarism. He likes to draw Generals. Someday he hopes to be a General himself, because Generals are powerful, because people love Generals. One day, the Japanese Generals will seem different—both in reality and in his eyes. But now he thinks they are Superman and Popeye and Father, all in one. The child draws this General, cap askew, with Navy epaulets and the tunic fastening of the cavalry; his plump cheeks contrast with the ferocity of his moustaches. Among his medals is Japan's highest decoration, a sunburst. The General wears it low on the right side.

3 The child whom I drew is now grown-up, ready to face the reality of modern Japan. He is an artist and goes to Tokyo to study art. Here, he looks bitterly at a poster reading: "Give Us A Job!" Behind him, the jobless stream toward the house where the city gives out jobs as street-cleaners. It is Japan's lowest-paid work. It is a country of grim, jobless people. Disillusioned, the artist paints a shivering pedlar, sad-shadowed, alone, selling little paper-and-bamboo birds whose tails go whirr in the cold winds. The Superman General has faded.

the artist's conflict under Fascism



4 The world of Japan terrifies my young Japanese artist. His knowledge and education give him no answers. Confused, he turns to the abstract, to the further confusions of Dadaism. Inside him, like records in a ceaseless juke-box, whirl such questions as: "Why do we come to this world at all?" and, finally, "I am as useless as an amoeba." He paints the symbols of his confusion. To the right, the artist draws an amoeba; to the left, a contraption with a wheel suspended from a string, meaning nothing. Yet the artist still has some will left to live, though most of his energy is used in lifting cups of rice wine.

5 Here my artist is only aware of himself and a dream of the future. He begins to pull himself together, writing in his diary, "I can not bear this sadness. Toward tomorrow I want to live." On the left is his desk, a neat heap of books nearby. To the right is his painting of the future—a city with sky-scrapers, and oil tanks and an airplane flying over it. This simple painting is like Picasso's in his Greek period when he painted still women with high-bridged noses and white dresses. And the man here is of the future, not ugly as we are now, but with large, wise eyes.

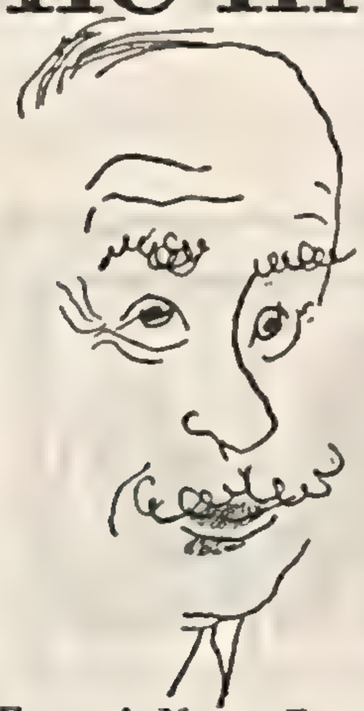
6 My artist, absorbed in the beauty of the future, begins to sense the militaristic movement that lifted Tojo's government into power. Here the artist, at the lower right, shrinks from three caricatures of Power. The small, ape-jowled man on the upper right is a member of the reactionary Black Dragon Society. The hippopotamus-faced creature is General Tanaka, who planned the Manchurian War. The big creature on the left is a vicious Japanese Colonel Blimp. He is the owner of a medal-making factory. Behind him is a one-legged veteran of the Russo-Japanese War, who also has a medal, paid for in a different way.

7 The Japanese Fascist wants to kill people. The artist doesn't. The artist sees no frontier in art. He studies four great painters with far-reaching ideals, those who saw the brightness in reality, not in dreaming. He studied Cézanne (at the top, left), Van Gogh (at the bottom, left), Rembrandt (in the centre). And he studied Hiroshige, the greatest artist of the Ukiyoe School, the most alive movement in Japanese modern art, an inspiration of the French Impressionist School. Young artists soon were in conflict with the military. Many artists were sent to prison.

8 The artist, who as a small boy had drawn nothing but Generals, now says to himself bitterly, "Yes, the General was a splendid subject to draw." Now he venomously draws General Tojo, gun in one hand, bayonet in the other, and swastikas for spurs. Tojo says, "Don't paint silly pictures with Western ideas. Shoulder the gun that builds the peace of the Far East. Remember it is the Western people who are oppressing us. We need China, maybe the Philippines." Behind Tojo, bent men march off to war. Most artists could not paint in this new Japan. The few who painted to Tojo's order were not artists.

9 Art is silent now. The artist may be a prisoner in China or in the South Seas. The artist tries to work against his country's government without working against his country. He may be fighting. Here, rifle stuck in the ground, he bends in misery over a dead friend. He is facing death. Some artists give up and go to meet it. Others, looking at the Chinese people's sorrow, have come at last to full understanding. They have much they want to say, now that they can not say it. There is much they will try when they can paint again. The Fascists die. White canvases are waiting.

The movies were like that



I remember Pearl White, in marabou, the rape of Mary Pickford's locks, and Gloria Swanson's taste for pickles

By Frank Crowninshield

[EDITOR'S NOTE: *Frank Crowninshield, as one of New York's busiest and wittiest of toastmasters, has told thousands of stories concerning the celebrities of our time. He was, for twenty-five years, the Editor of Vanity Fair, during which time he became one of the really foreseeing collectors of modern French art. Furthermore, he is an ex-leader of cotillions, and the friend of an incredibly large group of writers, artists, bridge players, members of society, the peerage, chorus girls, sportsmen, actors, and people who have no profession at all. In addition, he seems always to have the gift of total recall. Here he remembers the movies, from the flickers to Garbo.*]

THE movies have been cutting their fiftieth birthday-cake, and everywhere, on the lots and in the studios, there has been rejoicing and spun sugar and lighted candles and—if I know Hollywood—paper caps and magnums of (presumably local) champagne.

In looking back over the films and the stars of those fifty years, a legion of lovely women detach themselves from the unsubstantial mist, take form, smile, re-enact their pantomimes, and (though a host of them have become shades in the most irrevocable sense) live again in my memory. What is more, my recollection of them is the clearer for the reason that so many of them were my friends.

Though my first encounter with a siren of the screen brought me only gall and wormwood, my memory of it is still preternaturally green. The time was 1894; the scene, a nickelodeon on Union Square, where the public were for the first time viewing the peep-show machines which Thomas Edison had invented. In that little arcade I was offered the choice of three kinetoscopic tidbits—(A) Benjamin Harrison; (B) Niagara Falls; (C) "A Soubrette—undressing." As I had, only a year before, seen President Harrison—in an open hack—and as my interest in cataracts had always been negligible, my nickel went unhesitatingly to the soubrette.

TO this day (so sharp are the eyes of youth), no detail of that smiling face, those rounded arms, those high, buttoned boots, with their curiously scalloped edges, or that dimly lighted chamber, has vanished from my mind. The lady's manner of disrobing might have been criticized on the ground of taste (though she could hardly have known I was observing her), but it was Mr. Edison's part in the affair which struck me as being really reprehensible. I say so for the reason that, immediately after the siren had removed her blouse and skirt, and allowed them to fall flickeringly to the floor—thereby revealing a white, balloon-like garment known, in those fragrant days, as a *swing-clear*—I heard an ominous click from the entrails of the machine, after which I was confronted by darkness of the most complete and Stygian order.

My second cinema *affaire* was to unwind itself two or three years later, at the exhibitions of the Lumière "flickers," in the old Eden Musée, on Twenty-third Street. Those delightful French reels, so constantly irradiated by what might now be thought *flak*, were exhibited in the hall just above the Musée's Chamber of Horrors—in which grotto one could always see Guiteau in the act of assassinating Garfield; Charlotte Corday stabbing the floating Marat; an Indian elephant crushing, underfoot, the head of a flaxen-haired child; and Jesse Pomeroy serving out a life imprisonment (in his cell at Charlestown) for having so persistently stuck needles into the babies of his friends.

WHAT I personally thought engaging about the reels at the Musée—aside from the *grisette* who habitually took part in them—was that, once a reel had been run, it was (because of the primitive order of its machinery) unwound in full view of the audience. The result of that process was that when, let us say, an Apache had weighted down the heroine with cobblestones and thrown her from a high dock into a turbulent stream, she was certain, as the reel was wound back, to rise miraculously from the water, land on the pier, and assume (in reverse) her terrified flight from the fiend who continued (running backwards, of course) to pursue her.

As late as the outbreak of the first World War, the cinema had remained a gangling and backward child of twenty. There was still no knowledgeable kind of directing; no casting bureaus (the extras being recruited, hit or miss, from the families and friends of the actors); no borrowing of players among the various companies, and no editorial coverage in the magazines or newspapers.

Furthermore, in the early days, no personal publicity was allowed the players. Chaplin, for example, made countless shorts before his name was even mentioned; a year passed before the public knew that the far-famed "Vitagraph Girl" was Florence Turner (with a salary hovering between $20 and $30 per week); while Mary Pickford, whose actual name was Gladys Smith (before she and her family had come here from Canada), was for a long time billed as "Mary," with no mention whatever of her old or new patronym.

Again, costumes and make-up were of a somewhat appalling order, the actresses wearing anything which the wardrobe woman might happen to have on hand. In 1913, as an instance, a young woman who had long been hoping for a part was awarded an excellent rôle simply because she owned a suit with a large, *(Continued on page 116)*

Behind closed masks

A group of women, some touching, many exasperating, and the latter, "made of granite and fortified steel"

By G. B. Stern

[EDITOR'S NOTE: *Gladys Bronwyn Stern, nicknamed Peter, besides being one of England's distinguished writers of books that are desultory, enticing, ingenuous, and leisurely, as well as profound about women, is a collector of note. She loves to write about her collections, the wines in her cellar, the walking-sticks and paper-weights and little china and bronze horses that were destroyed when her London house was hit by an incendiary bomb. Although she is exceedingly intelligent, it has never been held against her, mainly because of her flyaway bob, her bad health, and her perverse gallantry. She has written sixteen novels and two autobiographical books. The best known of the novels are her series on the Rakonitz family, which began with "The Matriarch." The new book, to be published in the fall, is "Trumpet Voluntary," from which this section has been taken.*]

IN a letter to John van Druten, replying to his characteristic comments on my new book, *The Young Matriarch* (and by "characteristic" I mean his engaging gift for getting as cross or as delighted with any aunt in fiction as though it were his own aunt making a nuisance of herself in the next room), I argued that various of my people, whom he found exasperating, I found also touching. When I had finished writing him why, I came to the sudden conclusion that all human beings are as touching as they are exasperating.

This is a discovery which ought to make me very nearly godlike to live with, if only I could hang on to it and use it all the time. But that is a very large "if only," and I must have lapsed within the first five minutes. Easy enough to see what is touching when there is nothing maddening about it to cloud its limpid quality and deflect our sympathy.

For instance, this extract from a letter which was an exhibit at the Hants Summer Assizes, where a man was tried for bigamy, and wrote to his wife: "It appeared to me that you did not want to have a baby (always telling me to be careful and what not). So, at last, someone (who is not afraid) is going to have a baby for me." None of us could fail to be moved by this illiterate and fumbling way he expressed his deep and bitter disappointment at the girl he had married, who so clearly had no feeling for life, but put in its stead a sort of fidgety self-preservation.

AND I remember seeing a woman, whom we had all thought single-mindedly devoted to one man, take infinite trouble not to notice him, but to collect and keep around her every other man within range; of course, we realized that flirting, in her case, did not mean she was getting tired of him, but that, on the contrary, he was getting tired of her; and she, caring more than ever, was desperately trying to show him how he was about to throw away carelessly something that still had power to attract; touching enough, though we could not help being slightly irritated watching her activities, her ripplings in all directions; she should have sat down and kept still.

It is always painful and embarrassing to watch somebody hard at work behind a mask, when your instinct assures you that the object of it all has guessed the motive, and she might as well take the mask off again. Othello and Swann, in their plural agonies of jealousy, command our passionate sympathy; nevertheless, in real life, a human being suffering from jealousy rarely gets even a shred of sympathy.

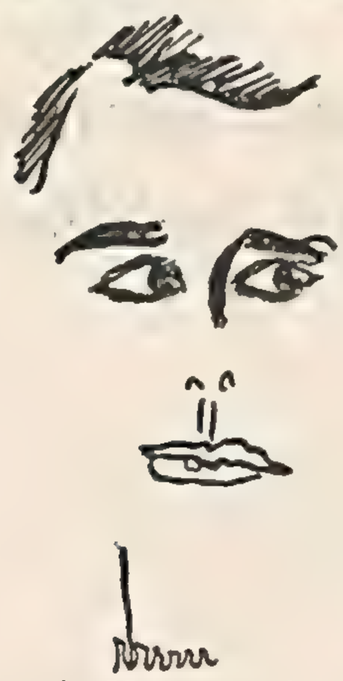
But take this down slowly and clearly: *One is not jealous for fun.* Jealousy is never luxurious or self-indulgent; it is an affliction, as severe a handicap all through life as to be born with a clubfoot or a tendency to asthma. A jealous person who can manage to put up a fair show of decent and unselfish behaviour, burdening no one with this unconquerable malady, is worth at least ten times the person who has to endure nothing of this specially reserved hell, saying gaily, "Darling, I believe you *mind!*"

WOMEN who tamper with their ages can be compared with those minor offenders who tamper with the petty cash. Yet I suppose they, too, are touching, for nobody can mind about their age as a number of years, but only for fear of what each increasing digit might lose for them. All the same, they exasperate me, and I have to control myself not to be purposely heavy-footed when I see them at their tricks; especially where I had never suspected it. We are liable to be shocked at the exhibition of a fault which happens to be not one from which we suffer ourselves; I mind so terribly about so many things, but I do not much mind about age and years; at least I have been let off that. I shall mind only when physically it must mean harsh prevention from bathing in sea or river and fooling about with boats.

I am strongly tempted now to leave the general for the particular, and call up for comment a procession—not of Swanns and Othellos and their female counterparts abandoned to tragedy on a grand scale—but each woman typifying a group; letting them trip along "doing their stuff" (or being their stuff) in front of an improvised back-cloth.

An enchanting young woman (pre-war) leading the life of a play-girl, who knows she is being criticized for not using her undoubted mental powers; she wears that look of fierce prerogative, walking haughtily as though in a charmed circle immune from work. Critics of this gay young "parasite-type," of whom once there were many, would condemn her laziness. That, however, is the wrong diagnosis; *(Continued on page 131)*

What Gibbon left out...what he



At an imaginary dinner à deux, the great historian is given vital footnotes gleaned from today's war . . . and every war

By Rebecca West

[EDITOR'S NOTE: *Rebecca West is the extraordinary British writer who wrote "Black Lamb and Grey Falcon," that travel-diary history of Yugoslavia that was recognized as a "piece of authentic literature, wrought with love." Dark, slender, a good hater, a wit who alternates her weapons, changing from rapier to bludgeon, she was born in Ireland, educated in Scotland, and now lives in London, where she has been superintending British broadcasts to Yugoslavia.*]

THERE are many who have felt time to be not only a great healer, but a great chaperon, inconveniently separating those who could have been happy together. Elinor Wylie longed for Shelley as for an absent lover, and indeed it would have been a sight as fine as the Aurora Borealis to see the West Wind blowing through the hair of those two wild and dear and beautiful creatures.

I have heard a French schoolgirl, who had stumbled her way across the languages into the richly-coloured universe of Keats, say, "He would not have died if *I* had been looking after him." And I have known several women—but more of the noodle kind than these—who could never be consoled by any pleasure for having missed the pain of being betrayed and abandoned by Byron.

Myself, I am not so romantic. But all the same I would like to break down the barriers of two centuries to achieve a meeting. Not, however, with a lover; with a friend. The man was so ill adapted to love that his attempt to win a lady's heart has gone down in history as a classic misadventure. He went down on his knees, and, being plump to the degree of being egg-shaped, could not get up again, so the lady had to ring for her servant to put him back on his feet. It is Gibbon, the historian, whom I would like to be accessible.

A little man, as cosy as a cat: a sleek cat. "His inaptness to exercise," a friend records, "confined him to the library and dining-room." He may have thought, as he waited on his knees for his lady-love's man-servant to pick him up, that at least his predicament had been earned in a good cause. He was also a good man, a sweet man. In his letters and his autobiography he writes himself down cool and selfish, but actually his friends adored him, and with reason. With his last sickness gaining on him, he hurried across Europe in a post-chaise to comfort his friend, Lord Sheffield, for the death of his wife. He was kind to old ladies, to his Aunt Kitty and his stepmother. He was a funny man.

Again and again, his grave work on *The Decline and Fall of the Roman Empire* is irradiated by a prim little smile. "Twenty-two acknowledged concubines, and a library of sixty-two thousand volumes, attested the variety of his inclinations; and from the productiveness which he left behind him, it appears that the former as well as the latter were designed for use rather than for ostentation."

And, Heaven knows, he was a great man. We have all learned what a tangled design is weaved by history: few of us have in our heads today a complete picture of what is going on in the world, with motives filled in, as well as events. We are aware that an army fought in Bataan, another in the Crimea, another is fighting in Italy, but not many of us can grasp that these are the head, the midriff, and the tail of a single dragon, coiling about the world for a peculiar purpose. It was Gibbon's peculiar genius to see the great movements of the past as integrated forces, begotten of ideas. If he were plump and cosy, it was because he knew this earth is so blown about by terrible winds that one had better offer them as much resistance as possible in the way of solid flesh and steady nerves.

So I would like, if I could, to be invited across the ages to dine with Gibbon. By choice, it would be early on a summer evening, in some room rich with paneling, or gilt and plaster-work, in a great eighteenth-century house. He would give me a good dinner: probably turtle soup, for that we know he loved, turbot, roast lamb and green peas, and confections of jelly and cream and pastry made with butter.

GOD bless him, he would give me definitely too much to eat. For those who have studied the convulsions of history and who have lived through them know that enough is not as good as a feast. He would give me good claret, too, and Madeira afterwards; and I think I would not tell him that man's latest inhumanity to man has left us without drink of any of the civilized sorts, in which time has turned the crude means of intoxication to perfume and flavour. And he would tell me all manner of things which would comfort and cheer me. For he was a courageous as well as a wise man; the letters he wrote when he was dying a hideous and undignified death, horribly protracted by operations performed without an anæsthetic, are tranquil and gay.

What he would say to comfort me I can not guess, because I am not Gibbon. But friends listen as well as speak; and I can imagine part of our evening together would be spent in my talking to him, and even, since friends at times can best show their friendship by listening to reproaches, in my bringing a certain charge against him.

"Oh, Mr. Gibbon," I would say, setting down my glass and having a second help of the dessert, "what a lot you left out! You thought to describe the wars of the world and the sufferings they brought, but you are far from rendering an account of them. You tell of the great catastrophes, how great

conflicts swung back and forth across Europe through the years. But you do not tell of the little things that fill the days with bitterness. You describe, in fact, the structure of politics; you omit the substance. And it is such odd stuff! It should be noted, because in peace one would never guess in what the daily torment of the world would consist.

"There is the feeling of tattiness." Perhaps I would have a little trouble translating that into eighteenth-century English. For it is not quite sluttishness or slovenliness, it is not the wear and tear of poverty, and I do not think they had it very much in Georgian England. "Everything gets run down, nothing is fresh or in repair. If you could see my house! It has a Charles the Second staircase, that was considered rather nice: a plain banister alternately with a barley-sugar one. Well, the bull-terrier jumped through one of them, just where it turns round at the bottom. We've tried to mend it with airplane glue, but it's no good. It needs a skilled carpenter, and there is no way in heaven or earth by which I could get a carpenter over the ten miles between my home and the nearest town. And on my hall-table there lies a lady in gilded plaster, a sleeping goddess, a Roman statue brought down to a length of feet. She has lost a foot. It is lying in her lap. I know the man in London who can mend it to perfection. London is fifty miles away. I can not get it there any more than I could get it to Paris.

"It is a little thing, that a banister should be broken, a plaster lady should lack her foot. Of course it is. Over my house there pass, like an express train in the skies, the English and American planes on their way to the Continent; and so I know well that nothing really matters except the sacredness of human life, the right of all men and women to live to the last moment of their natural span, to prove what they are and go as far as they can along the road towards the salvation in this time of which we know, and be the means of salvation for those who love them, to the last precious moment.

"But all the same, the broken banister, the lost foot distress me, and not in a trifling way. One feels a sense of guilt. In one's childhood one's mother told one to be tidy, and though one might have been something of a careless slut all one's days, one was never as bad as this before. That, and the dining-room chairs worn through on the seats, and the cracked window in my bedroom, make me feel as if I were flagrantly disobedient to the dead. And all over England, all over Europe, there are women feeling as I do; and there were women feeling like that, I think, in Rome, in Constantinople, in Alexandria. But you never said a word about them, Mr. Gibbon.

"It is terrible, too, how our defenses against our own faults go down. I have ugly feet and ankles, and I have always known it. Therefore I have worn all my life the thinnest stockings and the lightest shoes I can find. But now when I go up to London I have to wear the thickest shoes I have, because if I miss the bus home I have to walk some miles along muddy lanes; and woollen stockings, too, for I dare not risk my three pairs of fine stockings by scrambling in and out of buses.

"It is true that when I get into London I change into kinder footwear at my club, but even then there is the shameful stumping along the railway platform; and if my train is late, then I have no time to change, and I have to go to my appointment in my beetle-squashers. Again I know it does not matter. But there is a feeling of not making an effort I should make if I am not to be a sloven. It must have been like this for women in all wars, for they have always entailed shortages. I think you might have devoted some part of your work to accounts of the griefs that were caused, in the period of history you studied, by The Decline and Fall of Hair, Complexions, and all other Graces, Mr. Gibbon.

"And there is the fuel shortage and the black-out, Mr. Gibbon. They are special affronts against us women, whose strength comes from the fire on the hearthstone and the lights about a spread table. I loathe hurrying round my house as the darkness falls, putting up shutters to make the place look black, as if it were a ruin and we were all dead; I hate not being able to cook lavishly for people made warm by good, blazing fires and cheerful by sconces on the walls. Only ignoramuses believe this to be a modern ordeal.

"All through the barbarian invasions, which continued intermittently for a thousand years, women who had in their early life been fortunate as we were have had to submit to the black-out. For they had to take refuge in mountain caves and forest fastnesses, and could never let the enemy know where they were by showing lights after nightfall; and hurrying in flight before the hordes, they had never time to build a hearth, even where there was fuel. You say too little about this constant source of misery through the ages. Are you not sorry for us, Mr. Gibbon?"

I can have, as I said, no idea of what Mr. Gibbon would say to me, since the lesser can not imagine the greater. But I have the worst fear that he would not believe a word I said. A picturesque conception of warfare, with the spotlight on battles, would make it impossible for him to realize that the moments when bombs fall around me are not really so poignant as the moments when the sun falls on the holes in my loose covers. But he would be very civil, and he would pour the Madeira generously. He drank three glasses, and ate the wing of a chicken, a few hours before his saintly and uncomplaining death.

Leisure abhors a vacuum

A little leisure is a dangerous thing; you've got to fill it, and before long you're running like a mechanical hare

By Ilka Chase

THE forty-hour week! After the war, with improved modern machinery, maybe even less! More leisure for everybody! Perish forbid!

This blue note is added by one who has recently sampled leisure. Clearly the great leisure advocates are those who have never had it, and lucky they are, too, if they only knew it. It's an alluring mirage, and the substance about as rewarding: thin air and sand.

Leisure, friends, take it from a recent victim, is a bore. I had been doing a long and arduous stretch of work, so I had forgotten my last bout and was almost as cajoled by the idea of leisure as a labor union or an advertising executive.

"Why aren't I entitled to a place in the sun?" I demanded loudly. The demand was rhetorical; nobody replied, but my feelings were relieved. "I am going out and get me some leisure," I said harshly. My nearest and dearest stared blankly, shrugged, but said nothing.

Sure enough, one fine day through my own machinations I had leisure. Eying the situation objectively I would say I experienced somewhat the same emotion Tristan Bernard must have felt when uttering the brilliantly ironic remark attributed to him after the Germans invaded Paris. Referring to the great battle cry of France in the last war, "*On les aura,*" he observed, "We used to say 'We'll get them.' Well, we've got them."

I had leisure, and I was stuck with it, and it was scarcely what I had intended. Not, mark you, that the first two or three days weren't delightful. I went to the art galleries, I saw a newsreel, I got my face done. This last was very interesting and could scarcely be termed a luxury. I lay relaxed on an admirable *chaise longue* tilted at exactly the scientific angle while "our skilled operator's" soothing fingers smoothed out those tiny worry lines just as it says in the ads.

I FOUND time to lunch with two or three of my closest women friends whom I had not seen for months, except occasionally in the evening, when our husbands were with us. True, the thought, so wraith-like that I barely noticed it, flitted through my mind that it was just as much fun, if not more so, when the fellows were around, but this I dismissed as unworthy, the ineptness of one who has not lunched enough with women to have really caught on to the idiom. There are really only two kinds of conversations for women alone. One is to confide in each other their love-affairs, a risky business complicated by a frequent shortage of material; and the other is to discuss children, servants, and fashion. Professional women, of course, are in a somewhat different category. They at least can talk about their jobs. The fact is that they also hate leisure and will never miss a bet to oust it from their lives. Also, they have to eat.

The trouble with leisure is that, almost as much as Nature, it abhors a vacuum. You've got to put something into it. You begin with a drib here and a drab there, and, before you realize it, you are running like the mechanical hare. People say, for instance, "If I had any leisure I would garden, that's what I'd do. I'd have a nice little garden." So they begin: a couple of innocuous sweet peas and a row of radishes. What happens? The first thing you know they are in there, hoeing, sweating, and weeding at a pace that would cause any self-respecting farmhand to beef to his local that he was a victim of the speed-up plan.

Or people say, "Someday when I get the time, I'd like to do a little painting. I rather feel I have talent along those lines."

I MYSELF thought I would write a little. I will now utter an epic truth. It is impossible to write a little. Either you do not indulge at all, or you grow humpbacked at the typewriter. Look at me this minute. The reason for these excesses? Twofold: People get interested in what they're doing, and they hate leisure.

I admit there is a vast difference between slaving over a job which is like a virus in your blood to, say, spending your days packaging cigarettes or mining coal, but I think what people really mean when they talk about leisure is doing a job they like, not having long, empty hours in which they just fritter.

My idea of fritterers is those poor creatures who play bridge in the afternoon. It can not be said that they *enjoy* bridge. Their hands become clawlike, their voices harsh, and their eyes mean, but at least, by Jove, they are passing the time; they have beaten leisure.

I, too, think it's fine to lie on the beach for a while or fish in some mountain stream, but a little of that life goes a longer way than we are apt to realize. Get back to your lucrative job before it's too late.

Eight hours for sleep, sixteen for living, and the Sword of Damocles, free time over our heads. More leisure is the current cry, and what in Heaven's name are we to do with it?

I had my three or four days' fling, and came scurrying back to the foundry. As I entered, my nearest and dearest looked up from their grindstones and smiled. They said nothing.

Miss Ilka Chase

(opposite)

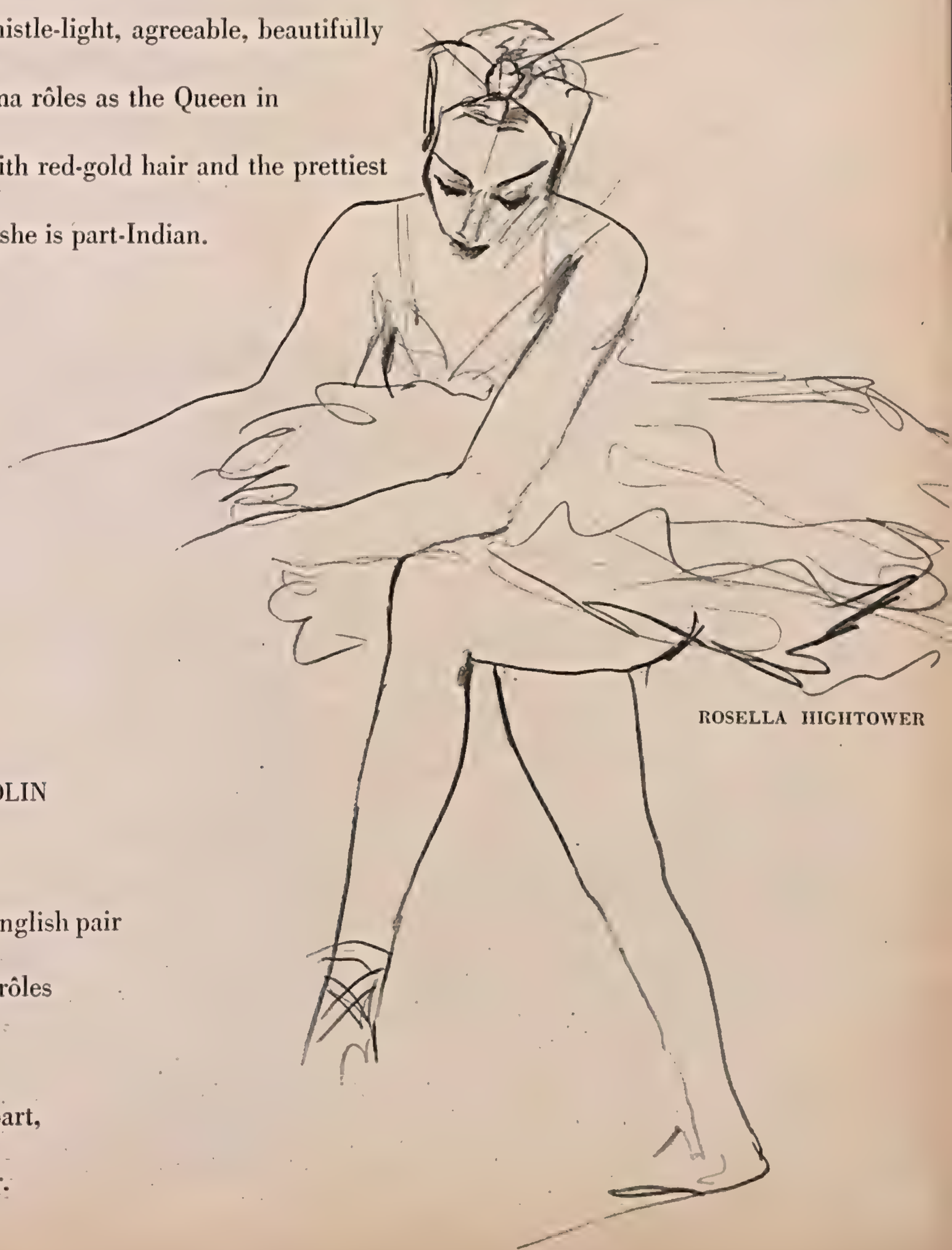
Miss Ilka Chase wears warm-night white—the dinner white which is suddenly as new and to-the-point as her next *bon mot.* Frosty rayon crêpe, with bright, long-stem field-flowers. The dress is a Henri Bendel Original. The precious flower-and-fruit jewels by Seaman Schepps. Photographed against the "Goodbye, Mr. Chippendale" décor of Robsjohn-Gibbings

Eric

Here begin 11 pages of New Headliners in the Arts—Ballet, Music, Design, Comics, Literature, Movies, Theatre, and Painting

...In the Ballet America has given the ballet a fresh surge of interest, given new dancers with an intense vigour, a furious desire for perfection. Above all, there is a "madness for dancing" as it existed in the seventeenth century in France at the time of the birth of classical ballet.

ROSELLA HIGHTOWER, thistle-light, agreeable, beautifully schooled, dances such prima rôles as the Queen in "Swan Lake." Doe-like, with red-gold hair and the prettiest legs in the Ballet Theatre, she is part-Indian.



ROSELLA HIGHTOWER

ALICIA MARKOVA and ANTON DOLIN take their gala bow after "Giselle." Headliners, but not new, this great English pair dance these most difficult technical rôles with extraordinary nobility—Markova in her supreme romantic part, upheld by Dolin, the perfect partner.

New Headliners in Ballet *(Cont'd)*

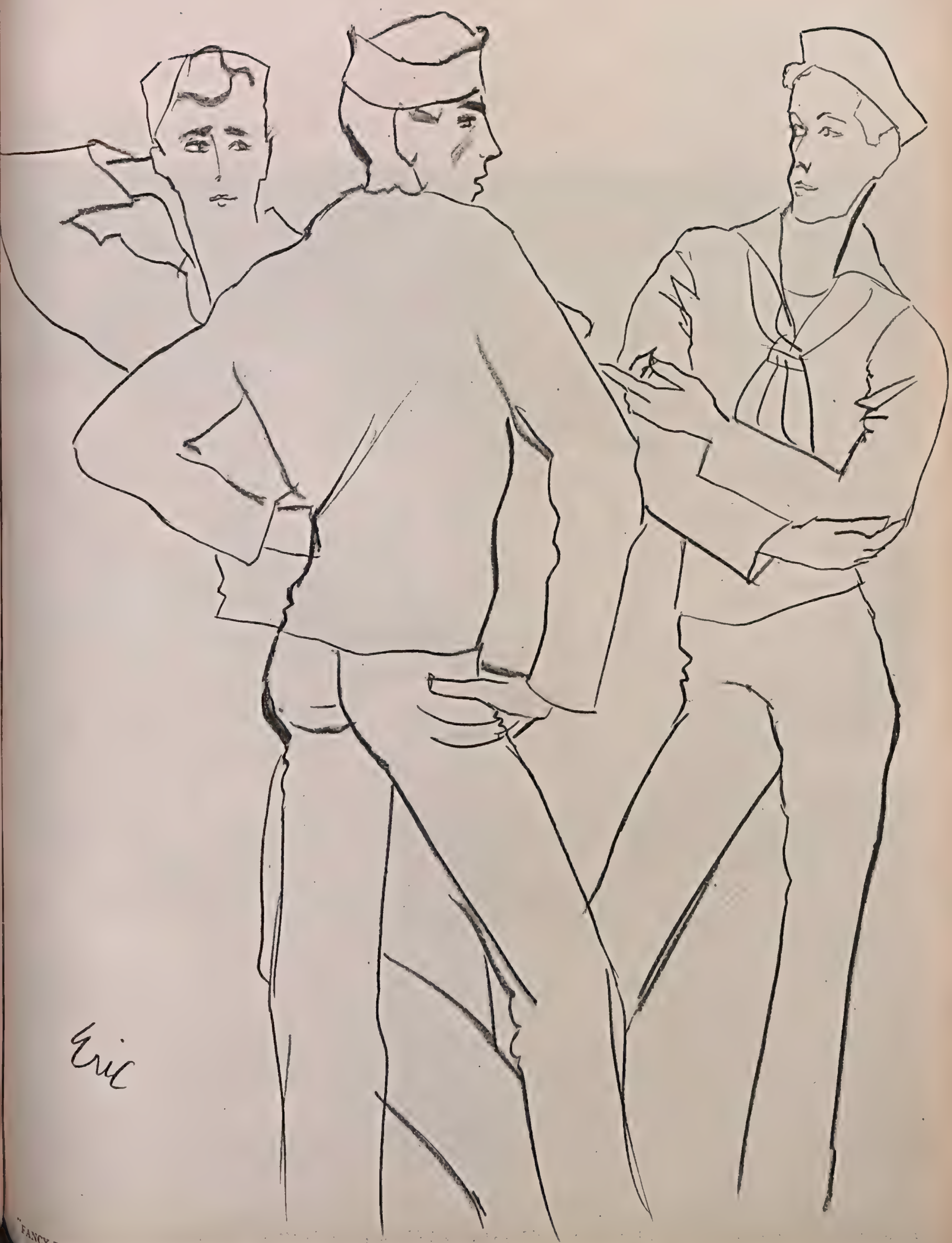
(Opposite page) JOHN KRIZA, JEROME ROBBINS, and HAROLD LANG ➡ are the three male headliners of Ballet Theatre, with their perfect rôles, the three sailors on a spree in "Fancy Free." Their lilting technique in this highly inventive ballet gives to witty, soft-shoe routines and adagios the super-vaudeville touch that no vaudevillian could achieve. In this first ballet of his, Robbins has caught a Times Square realism, put it into the true choreographic sense, retained the essentials for underline and high light.

NANA GOLLNER (left) is a dancer *con brio,* with such rare technique, in her balance and *sur pointes,* that she can turn a *tour de force* with too much ease for full public appreciation. Texas-born, once crippled by infantile paralysis, she has toured for ten years, stamps every rôle from "Gala Performance" to "Spectre de la Rose" with her own dramatic, overwrought beauty.

NANA GOLLNER

IGOR YOUSKEVITCH (right) is the great classic dancer, a man of temperament who dances with plastic beauty and the precision of a Comptometer. Born in Yugoslavia, he is now in the U. S. Navy, had leave long enough last spring to dance with the Ballet Russe de Monte Carlo in the New York season, was wildly applauded for his ribbon dance.

IGOR YOUSKEVITCH



"FANCY FREE," THE FRESH BALLET HIT, DESIGNED AND DANCED BY JEROME ROBBINS (CENTRE), WITH JOHN KRIZA (LEFT) AND HAROLD LANG

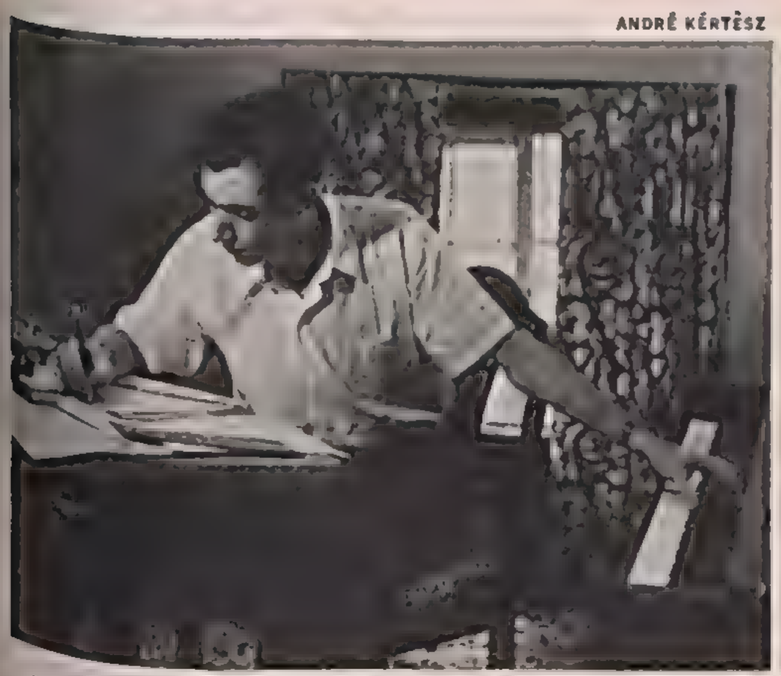
WILLIAM KAPELL, the outstanding young pianist in this country, has played with five major orchestras the past year, just signed a unique three-year contract with the Philadelphia Symphony for solo appearances. This twenty-one-year-old musician, a pale, harassed young man, has, in addition to his extraordinarily brilliant technique, a singular vibrative, nervous excitement to his playing, a particular gusto as he storms through Rachmaninoff, Prokofieff, and especially through the work of the Soviet composer, Khatchaturian, with whom his name is invariably linked. Two years ago he was almost unknown when Efrem Kurtz, guest conductor at the summer Stadium concerts, arranged for him to play for a fee of $75, gave him the Khatchaturian score. Born in New York, Kapell lives with his parents, works in his small room, crowded by two pianos.

New Headliners

ANDRÉ KÉRTÉSZ

...In Music

ANDRÉ KÉRTÈSZ



NORMAN DELLO JOIO, one of the country's leading young composers, has heard his "Magnificat," for small chamber orchestra, played by three well-known orchestras. Essentially abstract, less based on harmonics than on melody, it is inventive, direct, linear, with the piano an integral part. Born in New York, he played the organ in churches at twelve, later sidetracked to jazz with his own band, returned to the classics in 1937, won a Juilliard Fellowship, and came under the guidance and influence of the distinguished German composer, Paul Hindemith. Now works deliberately for an American style.

GJON MILI

PHIL MOORE, the Negro composer of the consoling Boogie song, "Shoo-Shoo Baby," with its lyric, "Your Papa's off to the Seven Seas," has seen his first song sell about 400,000 copies. Moore, who writes background arrangements for many M-G-M musicals, was comforting Lena Horne during a scene. He whispered, "Shoo, shoo, baby, don't cry," later penned down the words and melody. (In the photograph above, he is with his singing wife, Jeni Le Gon.) Born in Oregon, he is now writing his first Broadway musical, "Meet Mr. Buji."

...In Design

KARGER

WILLIAM MILLER is the twenty-three-year-old designer of this eccentric chair, light, tough, superbly comfortable, made out of plywood and inflated Vinylite. It is now at the Art in Progress show at the Museum of Modern Art. Blond, solemn, Miller worked out the chair in his spare time. Loaned by the Maritime Service to the Gallowhur Chemical Corporation, he was flown back from the Pacific to work on another invention, Sunstill, a compact Vinylite gadget that makes salt water potable, for Army and Navy life rafts.

...In Comics

KARGER

IRWIN COREY is the newest and funniest of the night-club funny men. This year at the Ruban Bleu, he has been delivering his self-written, spurious Shakespearianisms, his sanctimonious diatribes. Brooklyn-born, he began his comic life with the revue, "Pins and Needles," later went into vaudeville. Now with his rubber, screwball face, his out-size Prince Albert, his professorial stance, he is the intellectual's low-down delight.

SERGEANT BILL MAULDIN is the cartoonist hit of the year. At twenty-two, with three years behind him in the Army, his cartoons of G. I. Joes, dirty, bearded, fox-holed, are in *Stars and Stripes*, in *Yank*, in newspapers all over the country. Born in New Mexico, this blond, chubby-faced soldier with The Purple Heart has been in the front lines since the fighting started in North Africa. His first Sicilian cartoon was etched on zinc taken from a coffin.

LEONARD ELLIOT is an ad-lib night-club comic, slicked-up and lacquered; a pantomimist with a sudden voice that sounds like the scraping of two cobblestones. Except for a short and unprofitable stint on the *Wall Street Journal*, Elliot has been in the theatre. (Three years ago, he played Judas in the quiet and moving Biblical play, "Family Portrait.") But since then he spends his time in the night-spots, imitating Javanese dancer, and, with a candle, playing Diogenes, looking for that honest man.

MORE NEW HEADLINERS ➡

...In Literature

LILLIAN SMITH is the author of the year's most controversial novel, "Strange Fruit," the story of a white man's love for a Negro girl. Born in Georgia, Miss Smith fights for better race relationships in her magazine, *South Today*. After studying at Columbia University, she lived in China for three years, teaching music at the Methodist mission school at Huchow. Now she is working on her next novel, "The Harris Children."

COFFIN

NORMAN ROSTEN at thirty is a poet of stature, a delight of the new anthologies, the author of two books of verse. The last one, *The Fourth Decade*, includes his boiling "Battle of Bataan." Dark, lean, he was born in New York, won the Yale Series of Younger Poets, was awarded a Guggenheim Fellowship, wrote the famous Orson Welles broadcast, "Hello, America." He likes to write about the living, in his poems of balladry and laughter.

...In the

RAWLINGS

EDNA SKINNER is the new, delicious comedienne in the Chicago company of "Oklahoma!" In Celeste Holm's rôle of Ado Annie, she is younger, giddier, and "Cain't Say No" more positively. She is twenty-one, was bedridden with asthma until four years ago. She studied at the American Academy of Dramatic Art, became a buyer at Saks, and finally sang at La Vie Parisienne, where Richard Rodgers, who wrote "Oklahoma's" music, heard her.

ELSA SHELLEY and **PAMELA RIVERS** have made the play, "Pick-Up Girl," a hit. Miss Shelley wrote this photographic drama of a delinquent girl, Miss Rivers plays her with heartbreaking confusion. Born in Chicago, seventeen-year-old Miss Rivers never acted on Broadway before. Miss Shelley is an actress who starred with Walter Hampden, wrote her play after watching the Children's Court, had it checked by one of the judges. He changed one word.

...In the Movies

THREE PHOTOGRAPHS BY RALPH CRANE

HURD HATFIELD is a new star for the movies. Rushed into the rôle of the youngest son in "Dragon Seed," with Katharine Hepburn, he was given his first star part in Oscar Wilde's "The Picture of Dorian Gray." Six feet tall, dark, sombre, he was born in New York, majored in drama at Columbia University, toured Europe with the Chekhov Players for five years. Now as Dorian Gray, he plays the enormously difficult rôle of a man who bargained with the devil for youth.

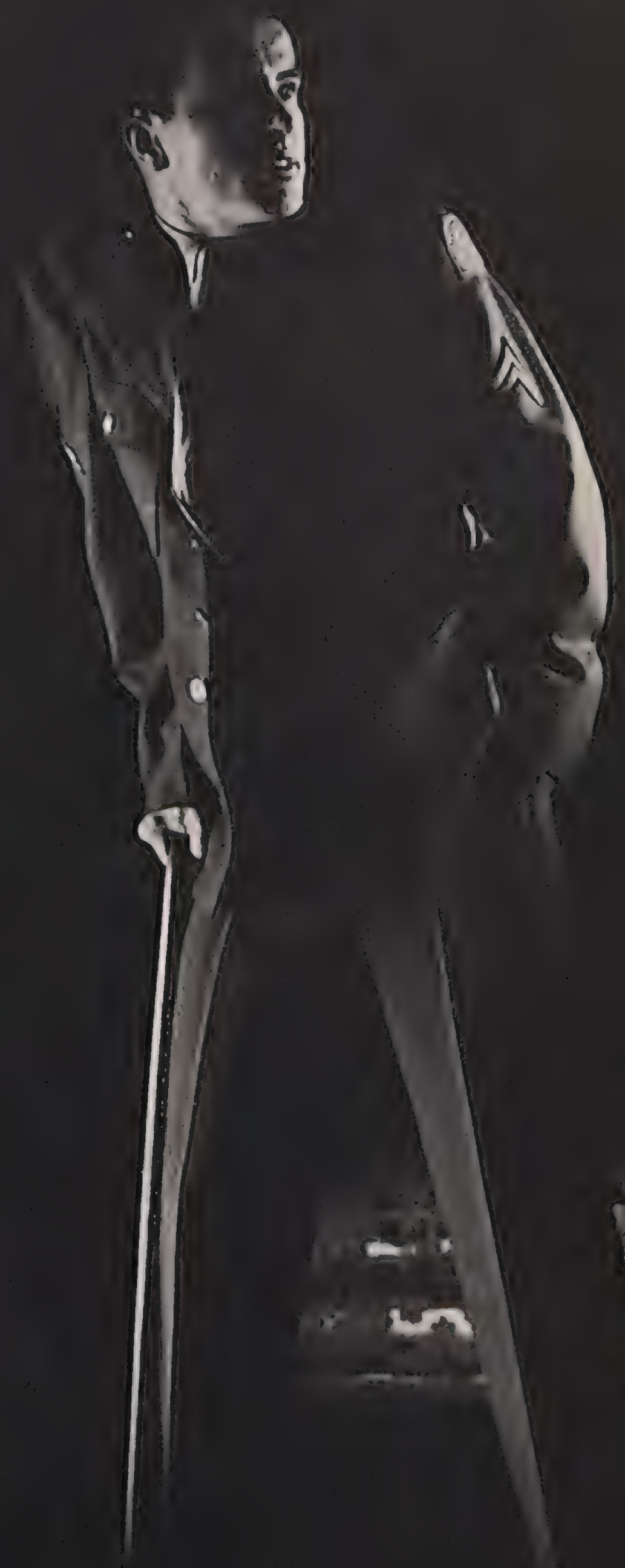
MARGARET O'BRIEN is the seven-year-old movie star who has the country clucking with love. Called a little Duse by Charles Laughton, with whom she is co-starred in "The Canterville Ghost," she keeps knocking over important rôles. She was first a hit in "Journey for Margaret," followed it with "Lost Angel." A magazine cover girl at three, she played a bit in the movie, "Babes on Broadway," at four. Now she lives quietly as a star in Hollywood, plays with her cocker spaniel, loves acting.

JOAN HARRISON is the only woman producer-writer in the movies. Round-faced, blond, and pretty, she has a chilling love for murder and mystery, wrote and directed the sudden hit, "The Phantom Lady." Now she is working on "Dark Waters," another throbber, with Merle Oberon and Franchot Tone as the stars. English-born, educated at Oxford and the Sorbonne, she is an Alfred Hitchcock product. Her first movie job was as his secretary. Like the master, Miss Harrison has the British knack of clarity in quiet horror.

Theatre

MONTGOMERY CLIFT gives the best supporting performance of the season in "The Searching Wind," Lillian Hellman's controversially successful play. As the wounded corporal, bitter at the appeasing fumblings that have caused him to have to fight, Clift plays with a throbbing self-control, a tension of nerves that carries the third act. Born in Nebraska twenty-three years ago, Clift spent most of his childhood in France and Switzerland. He had his first acting break in "Dame Nature," in which he was a sixteen-year-old father. Later he was son to the Lunts in "There Shall Be No Night"; the troubled Cain, son to the Fredric Marches in "Skin of Our Teeth." With no desires for Hollywood now, he is a young man with a serious talent, and great seriousness of purpose.

RAWLINGS



MORE NEW HEADLINERS

LOUIS SCHANKER is a painter of movement and line, breathless, powerful, and extended. He sometimes likes vibrant, strong colour for his abstractions of flight, his paintings of polo ponies, of boxers, of dancers. Born in New York in 1903, he is now dark, square-faced, black-moustached; has worked the circuses, studied in Paris and Spain and Italy, travelled the United States. An authority on wood-cuts and linoleum blocks, such as "Polo" on the opposite page, he teaches the technique of this oldest printing medium at the New School for Social Research in New York. His work, exhibited at the Willard Gallery, hangs in many such major museums as the Metropolitan and the Brooklyn Museum.

KARL ZERBE is a symbolist who often paints churches and squares and houses with a brooding and moving quality, who often paints angels and clocks with a recurrent obsession. A big man, happily extroverted, he was born in Germany in 1903, and came to the United States first in 1934, later married a New Englander and settled down in Boston, where today he is head of the Painting Department of the Boston Museum School; exhibits at the Downtown Gallery. Many of his canvases, painted in encaustic, a combination of warm wax and colour, are owned by various museums. (Formerly, many Zerbes hung in the German galleries until pitched out by the Nazis as decadent art.)

New Headliners in Painting

THE eight artists whose paintings appear on these four pages are new headliners whose work has caught the roving eye of some of the public. Although they are not famous, the sharp collectors, the wily museum heads, the canny gallery dealers know them, show them, buy them.

Their newness has nothing to do with their ages—one is thirty, and another has been dead for fifty-two years, only to be rediscovered with great critical whoops. These painters include a woman Surrealist, a Negro primitive, and a German symbolist, and they are not painters in exile, waiting to go back to Paris, where the contours of the French landscape warm their brush. All these artists were born in the United States or have been citizens for long. They do not belong as a group to any one school; most of them probably dislike the paintings of the other seven here.

WILLIAM M. HARNETT, an imaginative realist, whose paintings "deceive the eye," died exhausted in 1892, filling his orders for paintings which were bought off his easel for prices as high as $10,000, paid for his "Emblems of Peace." Then he was forgotten until 1939, when Mrs. Edith Halpert of the Downtown Gallery came upon his work. Since then, his illusionistic technique has been copied, his paintings hung in twenty museums, including the Museum of Modern Art. Born in Ireland in 1848, the year of the potato famine, he was brought to Philadelphia, later worked as a silver engraver. An overworked man, he died at forty-four. So exact, so detailed was his work that his painting, "Five-Dollar Bill," was confiscated by the Treasury as a counterfeit. (Later, the Treasury reclassified it as a work of art.)

DOROTHEA TANNING is a meticulous Surrealist whose female figures are frequently camouflaged by swooping veils. In the portrait, opposite page, she saw her subject rising from the sea, her head propped by a floating handkerchief. It was only after this backdrop was completed that she realized that she had also painted in the profile of Julien Levy, the husband of her sitter. Young, with brown hair curled in two little horns over her temples, Miss Tanning has lived and painted all over America. (Arizona is a Surrealist's dream country to her.) So far she has exhibited twice; once at the Art of the Century Gallery and then at her recent one-man show at the Julien Levy Gallery. Her self-portrait is touring the country now as part of a travelling Surrealist show.

"Polo," by Louis Schanker

"Church Street," by Karl Zerbe

"Portrait of Muriel Levy," by Dorothea Tanning

"Fruit," by William M. Harnet

MORE NEW HEADLINERS ➡

New Headliners in Painting *(cont'd)*

"Barabbas," by Walter Stuempfig

"Bridge and Blue Characters," by Julio de Diego

"Barber Shop Interior," by Miklos Suba

"Old King Cotton," by Horace Pippin

WALTER STUEMPFIG is a sturdy romanticist, some of whose paintings have an Italian quality. They are painted, however, at his Pennsylvania Dutch farmhouse, built about 1790, filled with Stuempfig paintings and fine French antiques. There he lives with his wife and two small sons, divides his time between farming and painting. His studio is a vast room that was once the farm slaughter-house. Working from quick-drawn, pen-and-ink or water-colour sketches, Stuempfig paints even his landscapes indoors. Dark, handsome, rather dashing, he was born in 1914 in Germantown, Pennsylvania. Eventually he won a scholarship from the Pennsylvania Academy of Fine Arts, which allowed him to travel in Europe. Today, Stuempfig's paintings, shown at the Durlacher Gallery, hang in many important museums, including the Whitney, the Pennsylvania, and the Museum of Modern Art.

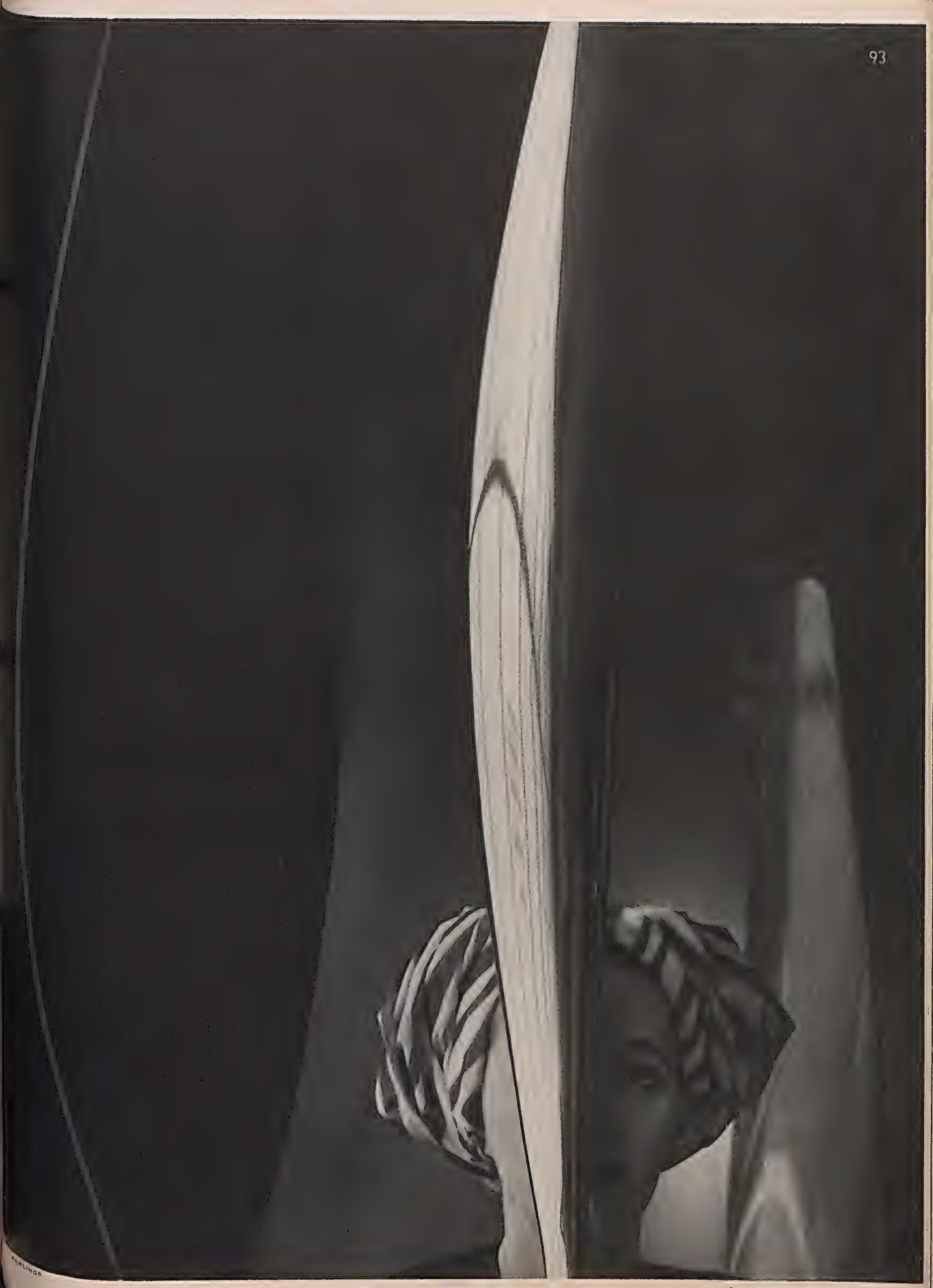
JULIO DE DIEGO often catches in his paintings the tenuous fantasy of New York's bridges and sky-scrapers, couples them powerfully with the hard, sharp mechanics of the future. Although certain of his canvases are sombre, kicked up with dark bright blues, with brilliant reds, others are merely decorative, deliberately painted for the pleasure of colour and pattern. Dark, bush-browed, with bright blue eyes, Diego looks like a lean, eighteenth-century brigand. He was born in Madrid in 1900, joined, at sixteen, Diaghilev's Ballet Russe de Monte Carlo as a member of the chorus. Deeply influenced by the Bakst settings, wrenching him away from the traditionalism of the masters seen in the Prado, he began to paint. His only stint of formal art study was a few years ago when he took a course of engraving at the Escuela de Artes Graficos, where Goya once studied.

A political prisoner once, he was thrown into jail by the Rivera dictatorship, later came to live in the United States in 1928. Now completely Americanized, he loves Americans, American food, American boogie-woogie. His paintings, shown at the Nierendorf Gallery, are in many private collections, and in such museums as the San Francisco, the Phillips Memorial, and the Art Institute of Chicago.

MIKLOS SUBA is a light-hearted painter who loves his clear, clean colours, his bright happiness, barber-shop poles and cigar-store Indians and old mission houses. A small man with a pixie sparkle, Suba wanders New York and Brooklyn for his gay delights. The canvas, opposite page, a barber-shop near Brooklyn's Williamsburgh Bridge, belongs to Miss Dorothy Miller, curator of paintings at the Museum of Modern Art. Eliminating almost all figures from his compositions, Suba retains only the shape and the colour. Born in Hungary in 1880, he studied architecture at the Royal Hungarian Technical University, later practised architecture in Budapest, but then settled down to painting in France. In 1924, he brought his family to Brooklyn, still lives there in a studio that sings with colour. His daughter, Susanne, does those Suba cartoons for *The New Yorker*, illustrates books. His paintings are shown at the Metropolitan Museum and the Cleveland Museum.

HORACE PIPPIN combines a primitive sophistication of design with clean, happy colours. Although he has been painting ever since World War I., when he was so badly wounded that his right arm was paralyzed, he never showed until 1937, never saw a painting until 1940, when Dr. Barnes showed him the vast great collection of the Barnes Foundation. The son of Negro labourers, Pippin was born in 1888 at West Chester, Pennsylvania, still lives there—a great, gentle hulk of a man, soft-spoken, who likes to paint either subjects of his people's history or of the Bible. Now his work is hung in eight major museums, hangs at the Barnes Collection, along with Matisse, Van Gogh, and Renoir.

"Design in Use" Photographed at the "Design in Use" section of the Museum of Modern Art's Fifteenth Anniversary Show, "Art in Progress"— two prophetic turbans, also designed for use; a recurrent fashion, primitive and now again notable for autumn. Above: Against "Sculpture in Moulded Plywood," by Ray Eames, is a three-eared, candy-pink surah turban by Suzanne et Roger; also at Marshall Field; Neiman-Marcus. Wear it with your own jewelled pins. Opposite: Behind Brancusi's "Bird in Space" is a winged, zebra-striped chiffon turban by Walter Florell. Also at I. Magnin



RAWLINGS

Jewel designer, Maria (wife of the Brazilian Ambassador, H. E. Senhor Carlos Martins)

Sculptress–Jeweller, Maria,

ife of the Brazilian Ambassador,
esigns these sculptural jewels.
ike her twisted cire perdu *bronzes,*
hown at the Valentine Gallery,
er jewels coil emotion in metal,
re sorcerer's snarls of dull gold,
int-edged, dusted with diamonds,
hunked with semi-precious stones.
ou might wear one of them, now,
s a very personal signature—
ight wear it, soon, as one of the
wels that started a jewel-trend

Miss Mary Martin, of "One Touch of Venus," wears a dinner sari she had made from a length of sea-blue Indian silk, banded with gold. Her dog-collar—East Indian dazzle of rubies, pearls. Her background —Indian Temple of Vadi Parsvanatha at the Metropolitan Museum of Art • Jewelled dog-collars have their day—day and night, add slim-throated elegance to dark suits, dinner-dresses, smooth-swept hair, flowering hats

Little Black Dress you love all year—

under flowery ledges of hats in July, under furs in January.

First: Twilight dress of rayon slipper satin, with absent sleeves, hipbone bows. Two-piece Capri design. $40. Bergdorf Goodman.

Second: Paillette-squared rayon crêpe. $40. Bonwit Teller.

Third: Mock-modest casing of Enka rayon crêpe. Cuffed tunic takes a small-of-the-back bow. Rose Barrack design. $45. Altman.

Fourth: Rayon stiff-satin tunic. Adele Simpson design. $50. Bonwit Teller.

July to January and January to July—

you wear it, look wonderful in it—your little black pearl of a dress.

First: Rayon jersey shift, sheer as dusk, the waist sashed and neckline slit with grosgrain. $35. Best; Frost Brothers; L. S. Ayres.

Second: Sleeveless waistcoat suit of stand-alone rayon satin. Carbon-pencil skirt, and a pailletted satin Ascot, Regency-green. Adele Simpson design. $60. Lord and Taylor; L. S. Ayres; Garfinckel's.

• Black antelope ankle-strap sandals: Newton Elkin. $19. Lord and Taylor

KAY BELL

WHITE-HOT NIGHT... Sultry evenings when your beau wears whites, dine in a long, cool column of white rayon crêpe. Sculptural grosgrain hip-bow gives new asymmetry. Sizes 10 to 18. $35. Arnold Constable; Himelhoch's; Harzfeld's

Jarmila Novotna, as that eternal lure, the beautiful Helen, in "Helen Goes to Troy," New York's newest operetta success, with its melodies, pure Offenbach. Madame Novotna, the Metropolitan Opera's lovely Czechoslovakian soprano, first sang Helen in Berlin in the early 'Thirties for Reinhardt's production. Daughter of a Czech banker, she is married to a Czech ex-Army officer, George Daubek, has two children, George and Jarmila Theresa, who prefer boogie-woogie

RAWLINGS

Miss Despina Venizelos, granddaughter of the great Greek Liberal, Eleutherios Venizelos

Vogue's JUNIOR Fashions

Here and on the next two pages—young personalities with young ideas, young achievements—photographed in the early autumn's Junior Size clothes

MISS ANNE HAGOPIAN is, at sixteen, winner of the $2,400 Westinghouse Grand Scholarship, awarded for her performance and promise as research physicist. Small, with a child's musing look, she graduated from Brearley in June, is entering Radcliffe. Her dress—crème-de-menthe rayon crêpe. Russeks

• On page 135, Miss Hagopian writes of women and science

RAWLINGS

MISS ANNE HAGOPIAN

MISS ELENA DAVILA is, at nineteen, a Senior at the Columbia University School of Architecture—this year won the Hamlin Prize in Social Architecture with her Design for a Playground Shelter. She comes from Puerto Rico; has green eyes and a fern-fragile beauty; dances a decorative *son;* works eleven hours a day (nine on Saturdays). Her dress—yellow wool gabardine. Lord and Taylor

MISS ELENA DAVILA

KAY BELL

MISS DESPINA VENIZELOS (opposite) is the daughter of Greek statesman Sophocles Venizelos—granddaughter of Liberal Eleutherios Venizelos. In New York she studied design, sewed War Relief baby clothes at the Greek Cathedral.

• Photographed before leaving for Cairo, she wears a Young American Deb dress. $25. Lord and Taylor; J. L. Hudson; Vandervoort's; Jordan Marsh. Sizes 9 to 15.

• Junior Fashion #1. For shops in other cities, see page 142

MORE JUNIOR FASHIONS

MISS JOY WILLIAMS is sixteen years old, and a prize pupil at the School of American Ballet. She has very American, very good looks—the talent, technique of a professional ballerina. She lives in Bronxville with her mother, Personnel Manager of an important weekly magazine—studies at the Professional Children's School, plans to finish her education before joining a troupe. This summer she's teaching *pirouettes, entrechats* at the National Music Camp in Interlaken, Michigan.

- Here, right, she wears Junior Fashion #4—sun-or-rain coat of rose rayon gabardine. Junior Deb design. About $20. Stern's; Famous-Barr; Carson Pirie Scott.
- All these clothes are in junior sizes 9 to 15.

For other shops where they can be found, see page 142

JUNIOR FASHION #2. Miss Joy Williams wears coral cashmere—two-piece dress with silvery buttons, a flirt of peplum. Jonathan Logan design. $13. Arnold Constable; Woodward & Lothrop

JUNIOR FASHION #3. Miss Williams wears a well-cut bolero suit of Cohama rayon—grey, with white Wall Street stripes. Red-slit pockets; red belt. Designed by Nardis. $15. Bloomingdale; Titche-Goettinger

FOR FOOT-FLEET JUNIORS—wonderful low-heeled shoes. Left: Black suède pump. Right: Black calf sling. Both: Mademoiselle shoes. $10 a pair. Lord and Taylor

MISS JOY WILLIAMS—BALLERINA, j.g.

NANTUCKET

KAY BELL

JOFFÉ

NANTUCKET LIGHTHOUSE

"WIDOW'S WALK" AND CARRIAGE

ANTIQUE SHOP SIGN

BEACHED—NANTUCKET BAY

MAIN STREET—PEDALER'S PROGRESS

NANTUCKET ISLAND used to go whaling. Now it stays home, and tends to the Summer People....If *you're* one, you take the boat over from Woods Hole, Massachusetts—thirty fresh miles into the ocean, a century back into time....

You stay in the 1840 port-town with its steep elms, its widow's-walks, its seemly glisten of Greek Revival mansions. Or you stay at the 'Sconset colony, across the sun-spread moors.

Either way, it's a Time-Out holiday, relaxed as water... rooting in the antique shops, bicycling over cobblestones, swimming, sailing, riding on a horse, or behind him, applauding precariously in the lopsided theatre at Straight Wharf.

• Summer Person above wears white cotton twill sea-suit by Cole of California. $8. Saks Fifth Avenue; Rich's.

The you, you want Remembered

You laughing on a hilltop. You dancing in pink chiffon. You dining by candlelight. Memory composes these impressions, and countless others, into one harmony. But no one can foresee what moments memory will cherish. That's why it's so important to be pretty at all times. To give yourself the unforgettable charm Daggett and Ramsdell's modern beauty care and makeup can help you create . . .

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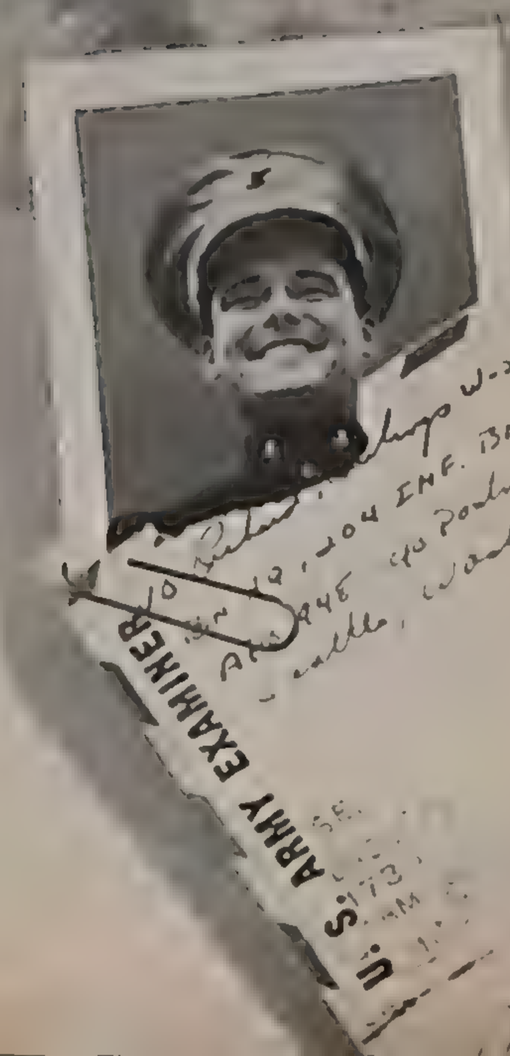

For the woman who stays young...

. . . the Fall team that always wins. The Lane Bryant suit with companion top-coat. Apart or together they'll serve loyally . . . Virgin wool herringbone tweed . . . brown, tan or blue, Sizes 16½ to 26½ . . . Two-piece suit, $35 Top-coat, $35

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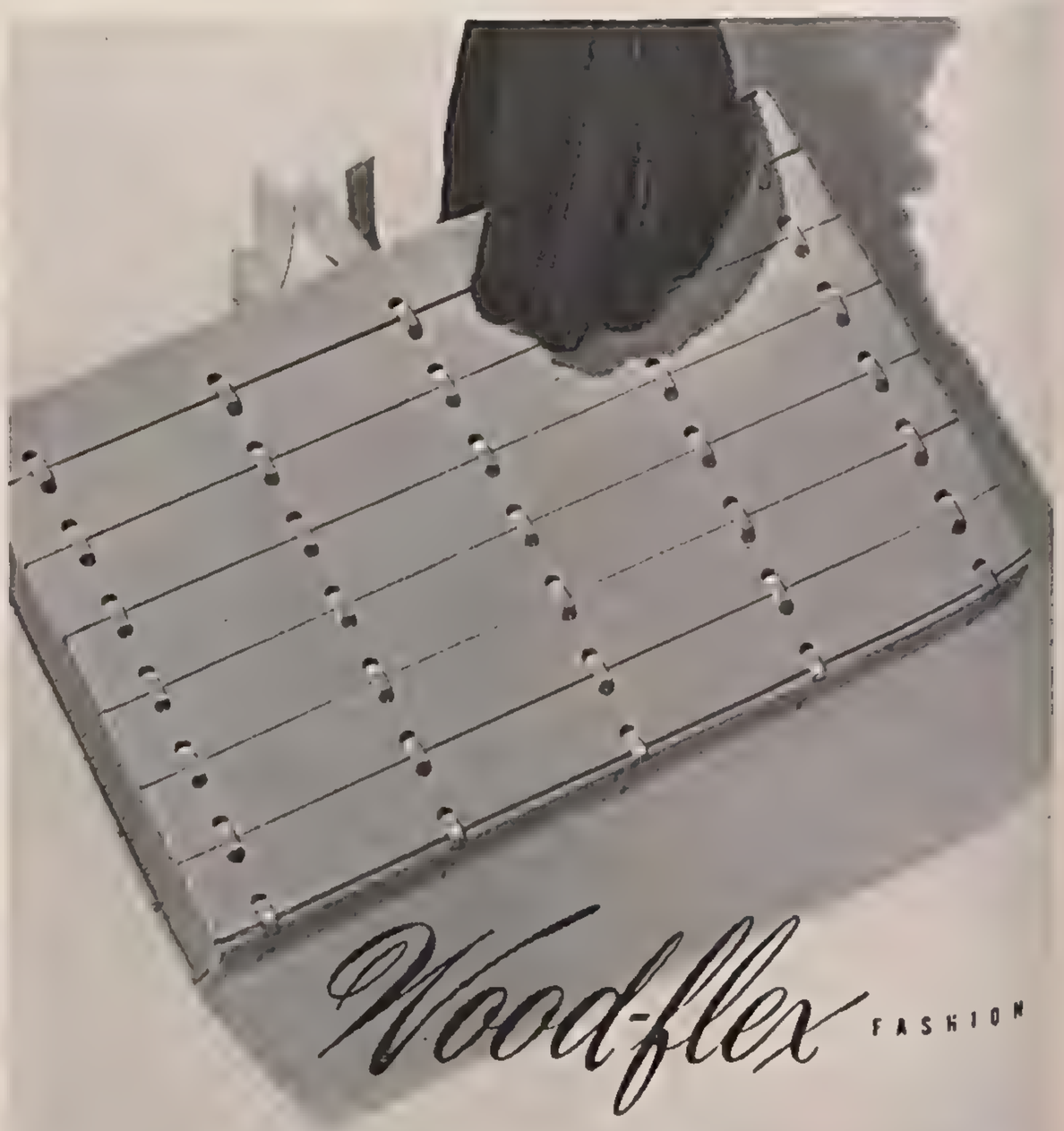
DISCOVERIES IN BEAUTY

If...you like a perfume that's rich and feminine, consider Moneau's newest, named, qualifyingly, "If..." Part of its pretty packaging is a silver charm which has a future on a bracelet. Altman

Bergdorf Goodman has its own ideas about eau de Cologne, which it makes, and numbers (rather than names). One of the best is "Number Nine" which is more than somewhat mm-m

Renoir feels that one alibi which is acceptable at any time is its new perfume, "My Alibi," and, allegedly, it does your talking for you. It's a devious, encircling, smoky scent. Saks Fifth

BAKER



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ARDENA SUNPRUF CREAM . . . helps to filter out the burning rays of the sun . . . Protect against undue exposure. Tan if you wish, by regulating applications, 1.00
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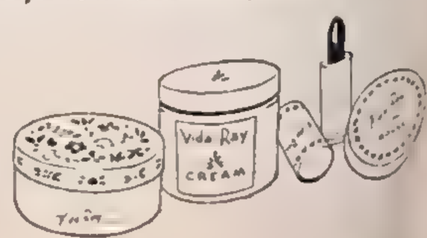

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"THE LOVE OF MADAME SAND"
A COLUMBIA PICTURE

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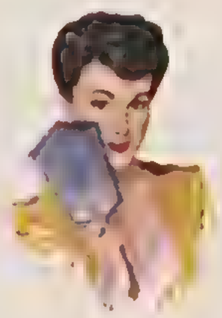

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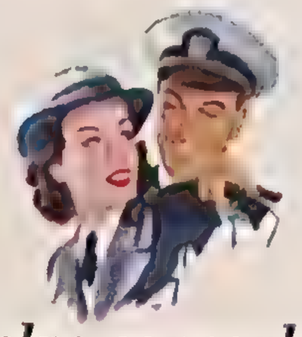

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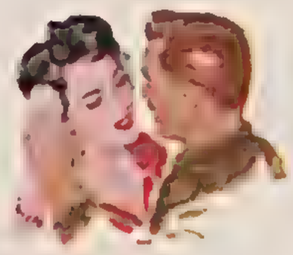

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TABU

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Large cake 60¢

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JOFFÉ

Lily Cushing. Vogue regrets an error in its May 15th issue in describing Lily Cushing Emmet (in private life, Mrs. William T. Emmet, Jr.) as "Lydia Cushing Emmet." Lily Cushing is the daughter of the late Howard Cushing, well-known portrait-painter; is herself a painter of portraits, still-lifes, landscapes (the Museum of Modern Art has one). She recently illustrated the book, *Four Jills and a Jeep,* exhibited a portrait of Paula Laurence at the Wildenstein's Show, "Stars of Yesterday and Today." In her free time, she has done portrait-sketches of the veterans in Halloran Hospital for the Red Cross. She is now painting for a projected gallery show next winter.

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THE MOVIES

(Continued from page 74)

outside pocket on its jacket. The pocket was vitally necessary for the reason that the fatal pistol could, once the old millionaire had been successfully and horribly murdered, be concealed in its depths.

It was a time, too, when almost any kind of make-up passed muster, even if it gave the actresses the appearance of corpses emerging from their graves. It was only in 1914 that Cecil DeMille, a brilliant and vitalizing director, succeeded, almost single-handed, in revolutionizing the arts of costuming and *maquillage*, even going so far as to demand real furs and real jewels as the only permissible accessories for his stars.

I would say that the most impressive of the early dramatic actresses was Alla Nazimova, the Russian, who, ten years before, had been a leading lady in Moscow and Saint Petersburg. The most photogenic of all the ancient stars was Irene Castle, of whom it was apparently impossible to make a bad photograph. The siren with the most alluring back, bar none, was Kitty Gordon—then Mrs. Harry Beresford, of England. The best teeth, though perhaps a shade too white, were those of Lillian Walker; the most appealing eyes were Bebe Daniels' (you have only to picture the gaze of a wounded doe). I can swear that Pauline Frederick—supposedly a vampire, but actually the kindest and best-hearted of women—had the loveliest arms. Though they were a little full, there was an army of men, in my day, who thought them the lost arms of the Venus of Milo.

The most *exquisite* (there is no other possible word) of the foreign stars was Vilma Banky, the Hungarian. The youngest in the matter of facial appearance was certainly Marie Doro. When Miss Doro was already in her thirties, and a popular figure in society, both in New York and London, she acted the rôle of Oliver Twist, and I remember thinking her a little young for the rôle. Unforgettable is that childish figure when, with arms outstretched, she cried out despairingly—in a *printed* caption, of course—to Fagan and Bill Sykes (two major rôles well played by Tully Marshall and Hobart Bosworth): "Have pity on me! Do not force me to become a thief."

PEARL WHITE

The best of all the stunt actresses was Pearl White—part Irish, in ancestry, but pure Irish in her wit. She was a great star in the pre-war serials: in "The Perils of Pauline," in particular. Five feet six, she had sparkling blue eyes, a milk-white skin, dressed smartly, indulged a taste for beautiful things, and was everywhere thought charming, candid, and clever. In society, particularly in London, she made a very happy place for herself.

At the age of six she played "Little Eva," for five dollars a week. At thirteen, she was a bareback rider. She swam well and flew a plane long before women thought of flying. Her bravery in the films was proverbial. She was forever swinging from canyon to canyon by the slenderest ropes; escaping from armed desperadoes; jumping from balloons; or being thrown into a pit of *(Continued on page 117)*

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SEAL-DYED . . .
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with a two-year guaranty

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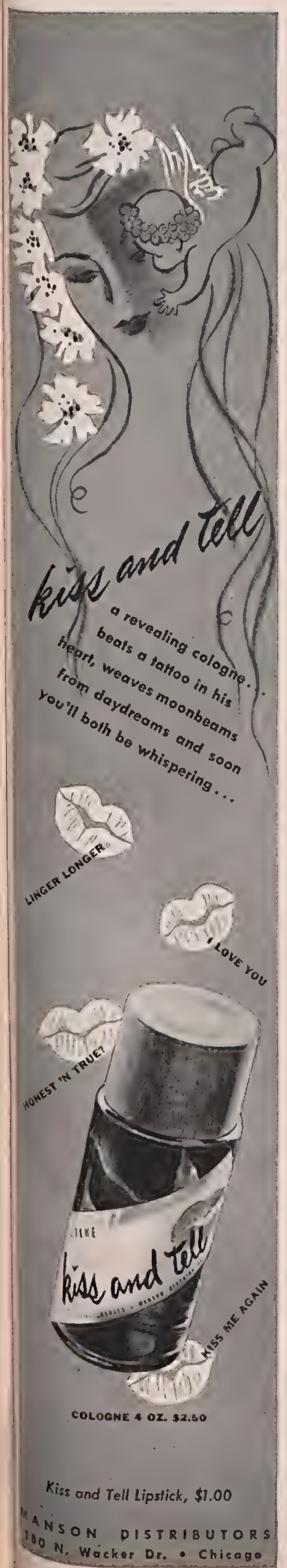

THE MOVIES

(Continued from page 116)

quicksand, where ghostly hands sought to draw her down while a sinister figure held a pistol at her head.

And yet, in private life, she was all the other way: timid, feminine, and finicky in her tastes. To see her, at the St. Regis, holding an informal levee in her bed (under a pink bedspread and wearing a baby-blue jacket bordered with marabou, displaying her golden and carefully coiffed hair), slowly sipping some lukewarm coffee for fear that, if she drank rapidly or swallowed a hot or cold liquid, it might terminate her days—was to see Pearl White as she actually and veritably was. To fight off a tribe of Indians with only a knife to protect her—was a matter of no concern to her, but a broken fingernail was a tragedy of the most desperate order.

The bravest act I ever saw her perform was at a farewell supper given in her honour by Captain Charles Ward-Jackson in a private room at the Savoy, in London. She was to sail, the next day, for America, and a dozen of us had gathered there to eat scrambled eggs, drink toasts, laugh, speechify, and generally play the fool. As the party became more and more charged with gaiety—and champagne—and when the supper was nearing its end, Miss White—in a black décolleté dress, set off by a collar of pearls and a wealth of glorious hair—rose to say thanks, good luck, and farewell. It was then, at the close of her amusing and slightly rowdy declamation, that she raised her glass, laughed, threw an elaborate kiss to her friends, and then—without any sort of reason—pulled off her wig and waved it in the air.

That feat, I have always thought, called for bravery of a higher order than a pitched battle with Indians, since nearly all of her friends at the table, I among them, had never known that her golden crown was, in reality, a creation of the wigmaker's art.

The loveliest neck was indubitably that of Lina Cavalieri, then Mrs. Robert W. Chanler—do you remember that famous message, "Who's Loony Now?". The most haunting feminine visage was Lil Dagover's as she was being so rudely whisked about—by Conrad Veidt, the somnambulist—in "The Cabinet of Dr. Caligari."

The most popular ballet star (for a too brief period) was Marilyn Miller, a sincere, direct, and charming girl who had achieved a high degree of fame because of her dancing in the Follies. Naïve and simple as she was, she was fated to explore the realm of tragedy, for the reason that her first husband had committed suicide; while her second, Jack Pickford (Mary's brother), had been married to Olive Thomas, who had also met death from her own hand.

The most likable and contagious of the early comediennes was certainly Mabel Normand, a girl who had begun her career by posing for Butterick Fashions. She was short, with dark hair and large brown eyes; an excellent athlete, extremely charitable, and possessed of an unfailing sense of comedy. She was a friend of Captain W. D. Taylor, the English film director, who was murdered, in *(Continued on page 118)*

Classic in design, superbly finished, Garland and Hewins Sweaters are made of the finest wools and come in soft, enchanting tones — Bernat Yarn dyed for lasting beauty.

Garland Sweaters

Photo: Glen Green

GARLAND KNITTING MILLS
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To-day! Give yourself this exciting radiant *New 'Face-Do'*

Used By Many Of The Loveliest Actresses

You know how a chic new 'hair-do' perks up wilting beauty spirits! Well, if you're tired of a dull, drab complexion—just give yourself a thrilling *new 'face-do'* with Louis Philippe ANGELUS Make-Up.

This *high quality* ANGELUS Make-Up instantly spreads a glamorous beauty film over face and neck—giving you almost flawless skin beauty—such an alive, youthful look. ANGELUS expertly helps hide circles under the eyes, tiny wrinkles, blemishes and freckles. Doesn't dry the skin. 5 glorious shades.

Bewitching Leg-Allure!

ANGELUS Make-Up has an exquisitely fine texture. Notice how it spreads on so *evenly* and gives such a *sheer*-stockinged effect. Water resistant. And so economical! You get *two full ounces* for only 97¢. At all cosmetic counters.

THE HOUSE OF

Louis Philippe

ANGELUS LIPSTICK — ROUGE — FACE POUDRE — CREMES — MAKE-UP

THE MOVIES

(Continued from page 117)

1922, an hour after she had left him at his house in Los Angeles. In 1924, she and Edna Purviance—Charlie Chaplin's leading lady—were dining with a friend named Cortland Dines, when he was shot by her chauffeur. Despite those two tragical episodes, she was, when—as Mrs. Lew Cody—she died of tuberculosis in 1930, the best-loved comedienne the screen had ever known.

GLORIA SWANSON

More or less contemporaneous with Mabel Normand, there was another star of the greatest beauty, intelligence, and talent—Gloria Swanson, who, in fifty-six different films, exercised an extraordinary influence over American audiences.

There are two episodes in Gloria Swanson's career which, taken in conjunction, seem a little too spectacular to be credible. The first had to do with the time when Charlie Chaplin had left Keystone (where he had done slapstick comedies) to make a film called "His New Job," for Essanay. Before signing his contract, he asked the director to engage Gloria Swanson to do one or two scenes with him. Miss Swanson, naturally, was immensely gratified to be offered an Essanay *Guaranteed Stock* contract, at the rate of $3.25 a day. (A long time after, I asked her how she had ever, every week, disposed of those twenty-five cents. Her answer was characteristically laconic and enlightening—"Dill pickles!")

The second episode was enacted when, in 1925, she had married the Marquis de la Falaise and returned from Paris, where she had filmed "Madame Sans-Gêne." Her triumphal entry into Hollywood (Dido returning to Carthage) was made the more stupendous by virtue of two brass bands, ten motor-cycle escorts, miles of screaming beholders, and the Mayor of Los Angeles riding proudly at her side. It was precisely then (ten short years after she had indulged her taste for pickles) that she refused, and with a certain degree of hauteur, a contract of $17,500 a week, for seven years, a tidbit which had been proffered her by the then allied Messrs. Lasky and Zukor, on behalf of Paramount.

There are a few misconceptions concerning Miss Swanson which, I have always thought, needed dispelling. To begin with, she was never one of Mack Sennett's bathing beauties, though she was once, purely by hazard, photographed in a bathing-suit.

Again, she had had no experience on the stage when "Broncho Billy" Anderson offered her a startling rôle. She was merely a schoolgirl who, during her vacation, had, and purely out of curiosity, drifted into "Broncho Billy's" studio, in Chicago.

Her dark and somewhat olive skin was never a trick of make-up. It was the natural result of many years passed, in her youth, in the tropics. Again, she was never a good athlete and never an accomplished swimmer or horsewoman. Such manifestations, in her rôles, were the result, not of natural aptitude, but of a wholly inexplicable form of self-hypnotism.

Her first serious movie (under DeMille's di- *(Continued on page 119)*

YOU'RE SURE TO BE HAPPIEST IN A *Wispese* REG. U. S. PAT. OFF.

If you haven't already arrived at that conclusion—you will . . . for a Wispese knows the ways of young figures . . . With just enough control and support and with ever so light a touch, it emphasizes the glamour of youthful curves.

GIRDLES AND PANTIE GIRDLES

VAWNE FOUNDATIONS CO.

302 FIFTH AVE., NEW YORK

THE MOVIES

(Continued from page 118)

rection) was titled "Don't Change Your Husband," an admonition which Miss Swanson herself, on more than one occasion, failed to follow. That picture was the first American film concerned with the vexing problems of married life. (Before that everything had had to do with "young love," and, of course, a happy ending.) Shortly after, there came "Male and Female," a play which Sir James Barrie, on the spoken stage, had called "The Admirable Crichton" (and in which, in 1903, William Gillette had won signal honours) after the well-known philosopher and man of learning in Scottish history. An amusing, not to say farcical, contretemps connected with that film was that the exhibitors, all over the country, had refused to buy it —under Barrie's title—as, they said, no one wanted to see a film about the Navy.

MARY PICKFORD

Mary Pickford, petite as she is, was for a long time one of the titanic figures of the screen; the highest paid star, and probably the most perennially and persistently successful.

Looking back over a long friendship with her, there is an incident which is engraved, in cameo-like relief, on my memory—a dinner of eight, and a theatre party, in New York. That dinner, in May, 1920, was given by Mr. and Mrs. Condé Nast in honour of Mary and Douglas Fairbanks (the superman she had married but a month or so before) and Charlie Chaplin, who had been thrown in for good measure.

I am certain that Mary never looked lovelier, perhaps for the reason that Mrs. Nast, soon after the Fairbanks alliance, persuaded her somewhat to change her manner of dress: to discard her juvenile wardrobe and to order, from Tappé, some dresses of a more mature order. Mrs. Nast had also taken her to Bock, the hair-dresser, to have her curls cut off; those long, golden, and naturally spiral tresses that fell, for twenty-four inches, to her waist. Poor Charles Bock, on learning what was expected of him, refused, positively, to open his shears. The sacrilege he thought, would be too great. But Mrs. Nast, considerably more bold, took the scissors from his hand and relentlessly began the holocaust.

The next day was the night of the dinner, a simple enough affair that preceded a boring play at the old Republic (formerly the Belasco, almost under the roof of Oscar Hammerstein's *Victoria*). The public curiosity was bad enough during the play, but, once we had emerged from the theatre, there was, suddenly, riot and chaos, and—very nearly—mass murder. The milling crowds, seeing Mary in her alluring décolleté dress (made of a white tulle then known as "illusion," and dotted with tiny silver spangles) and with her uncovered, bobbed, or "feather-cut" hair, all, with one accord, went berserk. Even the police were powerless to quell that surging, shouting, and frenzied multitude. At that point, Fairbanks became a man inspired. Lifting his bride to his shoulders (Robin Hood at his best) and calling upon Chaplin, Nast, and myself to fight off the mob as best we could, he *(Continued on page 120)*

Tweedies*
ALLURING FOOTWEAR

TWEEDIE FOOTWEAR CORPORATION • JEFFERSON CITY, MISSOURI
Shoemakers Since 1874

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Joan Horton Irwin

does a good wool dress for romancing.

Eyelet frills and grosgrain bows

on black, coral, turquoise or purple wool.

Sizes 9 to 17. About $18.00

At many fine stores or write

JOHN IRWIN DRESSES

239 West 39th St., New York 18, N. Y.

THE MOVIES

(Continued from page 119)

bore her (like a defenseless Sabine woman) in mid-air to our waiting motor-car.

Postscript: Mrs. Nast settled a bill, from Brewster, for a new door for her limousine.

BARBARA STANWYCK

The best of the dancers was Barbara Stanwyck. I base that fiat not so much on the dancing she did on the stage or screen, but because of the exhibitions of the Charleston which (as a gay, good-natured, and provocative girl of nineteen) she used to give us on the parquet floor of the reception room in the offices of Vogue. That was when, as Ruby Stevens, she worked in Vogue's Pattern room and as a substitute receptionist in the entrance-hall.

She was a remarkably pretty girl, perhaps a little on the plump side. She had good teeth and brown hair, which she wore in a bob. During her all too brief stay with Vogue, where I was also a worker in the vineyard, I was sometimes—after office hours—privileged to witness the demonstrations of her art, though her *séances* were primarily intended for the (male) members of the advertising staff. I may add that I could not but note—during her meteoric career as our receptionist—the marked, not to say feverish, rise in the roster of our masculine visitors.

GRETA GARBO

Greta Garbo, to close this already too long series of souvenirs, belongs, like Miss Stanwyck, to the era of spoken movies. But my acquaintance with her began two years before the silent films had run their course. In 1925, Arnold Genthe, the artist and photographer, asked me to lunch at his studio, to meet a Miss Greta Gustafsson from Stockholm, who had come to him with letters from friends in Germany, where she had done a film, called "Gösta Berling's Saga."

Somehow I was disappointed in the young Swedish actress. For one thing, she could not speak English; indeed, four years were to elapse before she dared risk a talking-picture in that tongue. Furthermore, her dress seemed more a product of Berlin than Paris. Her teeth, too, were a little irregular, while her face, for a girl of twenty, appeared somewhat gaunt—perhaps the result of her hard work in Germany. Finally, due perhaps to the dim light in the studio, her eyes seemed to lack anything like fire or lustre.

After the luncheon, my host assured me that I had been wrong on every count; that she was in every way extraordinary and destined to make a great place for herself—particularly as the director, Mauritz Stiller—who had suggested her changing her name to Garbo, and who was also one of our number at the luncheon—believed in her so blindly.

Whenever, during the nearly twenty years that have since elapsed, I have met Miss Garbo, it has seemed to me impossible that I should have failed so completely in appraising the nature, the talents, even the outward appearance of a woman whose spirit, if not divine, is, obviously, of a wholly supernatural order.

SABLE BLENDED MUSKRAT

STYLED BY

Blue Ridge muskrat is a lot more than just a warm winter coat . . . it's a regular old Casanova for flattery, and it gives you a wonderful feeling of being elegantly dressed. That's because Blue Ridge is richly blended muskrat, styled from the finest center-back pelts. They're the silkiest, the glossiest . . . and the longest wearing. It's just as glamorous inside too — lined with Skinner's rayon satin. Sold at fine stores across the country for about $225. Price subject to Federal Tax.

B. GELLER & SONS

333 Seventh Avenue

New York City

Gantner Floating Bra

Suits, vividly swimmable and smooth . . with beautifying, exclusive inner bra! At finer shops ..or write Gantner-of-California, Dept. V, San Francisco.

FASHIONS COMING ALONG

(Continued from page 57)

Coming...a wonderful new wool woven with 25% mink hair. Coming... an inky-green shade, dark as a glossy green bottle filled with India ink. Also coming...inky-brown, inky-blue, inky-black.

Coming...a feeling for the furless black cloth coat that is much more elegant than a Chesterfield and a natural backdrop for a fur stole. Coming... a feeling for cloth coats trimmed with either a whit of fur or such a wealth of fur that they are as warm as fur coats. Whereas, in other years, this coat of yours might have been black, this year, you'll have no inhibitions about choosing a colourful one. But whether it is black or bright, it won't be a non-commital, conservative, "one and only" type of coat, the kind you buy just because it won't date or can be worn for many, many years. You'll want it to be distinguished and interesting—not bizarre by any means—for a distinguished, interesting coat lives as long (at least!) as a dull one.

Coming back...the turban, a more elaborately draped and designed turban than those worn before. And incoming, possibly, is the little helmet or hood, not necessarily babyish, but very close to the head; sometimes of knitted wool, sometimes of fur, which define the shape of the head and give it a sculptural quality.

Coming back...the long evening dress. The short one has its place on every calendar, but many women are putting on long skirts more frequently. New autumn ones are not very décolleté, will often have a covered top with some kind of sleeves, and will generally have some interest centred in the skirt. This discreet dress looks very new in dark green, dark brown, dark blue, puce colour—as well as black.

Coming...a fresh idea in decorating, the idea of having no two curtains in the same shade. At one window, you hang a yellow and a green shantung curtain; at the next, a vivid pink and strong blue, and so on. See how effective the idea is in the photograph in colour on page 66.

Coming...a feeling for classic designs in jewellery: the fleur-de-lis, star, sunburst, circle. One new exception is the massive irregular, almost primordial jewels designed by the wife of the Brazilian ambassador.

Coming...many new dodges to save wrapping-paper. One is a big handbag, made by your own hands, into which you plop all purchases. Coming...the real return of the stole—long straight stoles of not too fabulously priced furs to wear with untrimmed coats.

Coming...a stronger conviction than ever that the best-dressed shoe is the least dressed up—whether it be flat and walkable for day hours or high-heeled and pretty for off-duty hours. Coming...a new, improved species of chinchilla-rabbit, bred on ranches in the Northwest, a completely natural, undyed, feathery fur that is sometimes left with the guard hair, sometimes plucked.

"Men, Women and Perfume", a little book about the significance of fragrances since Biblical times, Free on request. Parfums Massenet, 509 Madison Ave., New York 22. Makers of Rhapsodie, Altesse and Bouquet Americain perfumes and colognes.

Precious Perfection in

Blue Black ALASKA BRAND *Persian*

like the flawless craftsmanship and

sparkling sheen of a Blue White Diamond.

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ALASKA BRAND
BLUE BLACK
AMERICA'S FIRST LAMB PROCESSORS

FULL PLAY'S THE THING

KAY BELL

PLAY suit designed for full play. Can stretch, bend, row, or relax at your will; be your shirt and shorts on a beach; your classic shirt-and-skirt-dress for town (sketched left). No shirt tails pop out of its shorts because they're attached. Of sea-green-blue Crown Soap 'n' Water acetate. By Fleischman's of California. $11. Sizes 12 to 18. Carson Pirie Scott

HAND SHIRRED . . . and it *ZIPS!*

Graceline ends your search for one of those hard-to-find top-zips . . . hand-shirrs this beauty for drama, and points it up with plastic. Black, brown, 100% virgin wool Botany broadcloth. Expansive in size, inexpensive in price. About $8.*

GRACELINE BAGS are sold at leading stores everywhere. For nearest shop, write GRACELINE HANDBAGS, 27 West 33rd St., New York 1. Please send no money orders, cash or checks.

*plus 20% Fed. Tax

We'll be seeing more of you —this summer!

what lovely limbs! MINUTE STOCKING FILM

for excitingly beautiful, slender-looking limbs. Flattering and sleek-as-silk. It spreads and dries instantly. Resists water. And, heavenly news—it's in a tube! A glorious sun-brown shade. About 25 applications. 1.00. For hair-free, carefree legs and arms.

MINUTE HAIR REMOVER, 1.00

the sun is not your undoing!

LIQUID SUNSHINE. Protects your skin when it is exposed to the sun. Imparts an appealingly young, even, golden tan. .85, 1.50

daily summer skin care

WATER LILY CLEANSING CREAM— the perfect summer cleanser. Quick, light, fragrant. 1.00, 2.00, 3.75

NOVENA NIGHT CREAM. Natural oils, dried out by the sun are supplemented while you sleep. 2.00, 5.00

HERBAL SKIN LOTION. Look and feel delightfully refreshed. A summer poise requisite. 1.00, 2.00

summer make-up magic

TOWN & COUNTRY MAKE-UP FILM. Petal-smooth, all day foundation. Richer summer tones—Mauresque, Rico Tan. 1.00, 1.50

FACE POWDER. In the thrilling new summer shades—Mauresque, Sun Tan, Royal Tan. 1.00, 1.50, 3.50

LIPSTICK. Romantic, bright, young reds—Apple Red, Cochinelle, Red Coral. 1.00

plus taxes

Helena Rubinstein

$1 *plus tax*

It's a gay case of "look *peasant* please" with this free-wheeling cart laden with bottles for fingertip beauty! Its bounty —a double bottle of La Cross Glycerated Polish Remover, a full-size bottle of La Cross color-perfect Nail Polish and two manicure sticks. A wonderful set to give or to own.

America's Finest
MANICURE IMPLEMENTS... HAND BEAUTY AIDS

Marlboro America's Luxury Cigarette

STUDY IN CONTRASTS

Somber blouse . . . vivid skirt. Picnic lunch . . . sophisticated MARLBORO Cigarettes.

MARLBOROS stand in a class apart . . . that elusive alliance of rare pleasure, small price. Utterly soigné (*non-wilting, non-crumbing*) and blended of superb tobaccos (*which cheaper cigarettes cannot possibly afford*) MARLBOROS are truly a luxury . . . but a luxury *right* for these times!

(*Just a penny or two more*) *

* *For Him or Her* { PLAIN ENDS / IVORY TIPS

* *Specially for Her* { BEAUTY TIPS (red)

CIGARETTE OF SUCCESSFUL MEN *and* LOVELY WOMEN

5th WAR LOAN DRIVE

I CAN BE INFLUENCED
BY FRIENDS' OPINIONS ABOUT
MY HATS
MY DRESSES
MY ACCESSORIES

but never my face powder

because that's so very personal it must be made-to-order exclusively for me . . . right before my eyes . . . influenced only by my very own skintone . . . and

Charles of the Ritz

DISTINGUISHED FOR HAND-BLENDED POWDER AND EXQUISITE COSMETICS

LINEN—COUNTY LINES

KAY BELL

County Lady above wears slim, sun-conscious yellow linen—looks very cool for summer, with her polished hair, bare brown arms. The non-crushable linen dress has cap-sleeves, a bodice latticed with braid. Fred A. Block design. Sizes 10 to 16. $45 at Stern's

Now you see it
Now you don't—

Gold Mark

Pedees

GOLD MARK Pedees are sheer and invisible under your shoes, yet they save your precious hose...no more irritation or perspiration troubles! Wear them *with* or *without* stockings, as you please. But remember there's *no* elastic to cut and bind, yet they're *stretchable* for snug fit. Try Pedees!

GOLD MARK HOSIERY CO.
Dept. B, 392 Fifth Ave., New York 18

WRITE for name of nearest store

Relyon Reliance

Dark Magic

Kay Whitney DRESSES

Nothing's so smart under summer sun, against your golden tan, as deep toned Rayon Faille. Fabric by Verney—wise to the ways of tailoring.

Rayon Fabric BY VERNEY

RELIANCE MANUFACTURING COMPANY
212 W. Monroe St. • Chicago 6, Ill.
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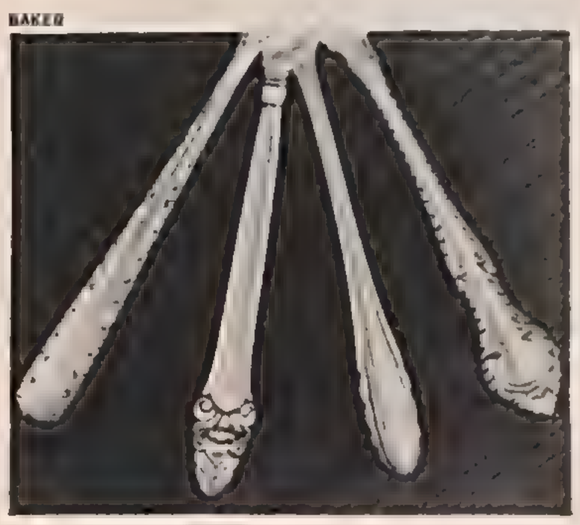
Reliance Kay Whitney

WARTIME'S SILVER LINING

For a bride out shopping to get her married life started on a sound base, flat silver—sterling silver—has always rated with the essentials along with her monogrammed sheets, her china and glass. It's the same today for the wartime bride, even the live-in-a-trunk girl. But it's a different kind of buying. She has fewer patterns to choose from; a limited number of items per set (only six or seven) and for share alike reasons, she buys only enough to serve her needs.

For the silver industry is at war. Way over seventy per cent of their work is now done for the Government. The great manufacturers are using their well-equipped plants, their skilled craftsmen, to make vital parts for fighting ships and planes; to make surgical instruments for the Army and Navy Medical Corps. They have for a long time now, been doing a good job on this war work. And, by sensibly, sanely,



Four Gorham patterns, left to right: "Camellia"; "Sovereign"; "Lyric"; and "English Gadroon"

Wallace patterns, left to right: "Grand Colonial"; "Rose Point"; "Stradivari"; "Grande Baroque"

Kirshmoor Companions that are truly achievements in style . . . and practical too! The dressmaker suit is beautifully detailed. The versatile coat is rich with Mouton Lamb. In new fall colors to line up or oppose. Sizes 10 to 20. The Suit about $69. The Coat about $100.

Kirshmoor
GREENSFELT MODES

AT YOUR DEALER, OR WRITE KIRSHMOOR ORIGINALS, 216 W. JACKSON BLVD., CHICAGO 6, ILL.

WARTIME'S SILVER LINING

having cut down on their civilian products, they are doing a good job for you, too.

Here, illustrated, are the four most popular patterns of sterling flat silver now being made by each of these six leading silver manufacturers. Here you can save your shopping steps by studying these pictures and selecting the pattern you want. All of these patterns will be made post-war too. They were chosen from the successful pre-war patterns; are varied enough to suit any taste, from florid rococo to simplified modern.

All you can buy in these patterns today are soup spoons and teaspoons, dinner forks, and salad forks, dinner knives, and butter knives. (Some manufacturers also have a large dessert spoon.) These six and seven pieces are a far cry from the fabulous *(Continued on page 130)*

Four patterns made by Towle, left to right: "Silver Flutes"; "Old Master"; "Old Lace"; "Candlelight"

Reed and Barton's, left to right: "Francis First"; "Pointed Antique"; "Fragrance"; "Georgian Rose"

WARTIME'S SILVER LINING

(Continued from page 129)

Edwardian era when many manufacturers made over one hundred different items per set!

Almost no hollow ware is being made today, either—plated or sterling—which means no christening bowls, no vegetable dishes, and no horse show cups!

If you shop around at the jewelers, you may find other pieces of sterling flat silver still in stock, but only the seven listed here are being manufactured now. The third limit on silver, but this one a voluntary one, is the number of sets to buy. The pre-war number of enough for twelve is almost hoarding these days when there is so little to go around. Use common sense to decide how much you need at present; just enough for your family and for entertaining a few friends. Four place settings are more usual now. Add to them at your pleasure when the war is over and done.

BAKER

Alvin's four patterns, left to right: "Romantique"; "Chapel Bells"; "Chateau Rose"; "Chased Romantique"

Four Lunt patterns: "English Shell"; "Modern Victorian"; "American Victorian"; "William & Mary"

—gay and spirited as young laughter

Perfume, $1.50 and $3.75
Lilting Fragrance, $1.25 and $2.25
Face Powder, $1.00
Dusting Powder, $1.00
Talc, 50¢ (*all prices plus tax*)

barbara gould

Rushed but not Rumpled!

Stick to the TEBILIZED* label . . . and you'll keep fresh and unruffled no matter how many hours you're on-the-go! It's your guarantee of fabrics that resist creasing . . . require less pressing, fewer trips to the cleaner . . . that last and last and *last!* It's a wartime "must" for clothes that won't muss!

Fabrics Branded TEBILIZED*
HAVE TESTED CREASE-RESISTANCE

If wartime conditions sometimes make it hard to find Tebilized Fabrics—keep on trying! It's worth it!

Look first for this label before you buy!

*Reg. U. S. Pat. Off.

BEHIND CLOSED MASKS

(Continued from page 75)

nearly always, this girl was vibrant with energy; her trouble was arrogance; if she could not begin at the top, she would not begin at all. Why, she might have had to work *under somebody stupid!*

The woman boldest in robbery, who has a reputation and manner of the prettiest diffidence. Beware of her shy technique: "Will you, I wonder"—tiny voice and shrinking eyelids downwards—"show you trust me by an altogether new way? I'll hold your pocketbook, and you go away for a few minutes?" Violets are treasure-trove "in their proper place," sprinkling the terraces under olive-trees in Italy; not so bad in clumps along by the sweet peas and tomato plants in an English walled kitchen-garden. Leave your pocketbook with her, if you must leave it somewhere; you *may* find it again—with as much chance as now and then I hope to find the walking-stick of ivory, ebony, and agate which I dropped in the Royal Deer Park outside Copenhagen in 1936.

Here comes the woman who uses repeatedly: "Though I say it as shouldn't," for a prelude or tag. Again, contrary to the usual summing-up, I think she is not smug or conceited, but suffering from an inferiority complex: At some time of her life she lost an auctioneer, and having got accustomed to the inspiring sound of his sales talk, had to adopt the phrase as a little joke to cover the necessity of selling herself.

And here the woman whose "*only* real fault" is a hot temper: "It flares up, and then it's all over. I never bear malice." This woman unfailingly rouses in me a sort of exasperated desire to appear flat-footed and insensitive, and to stump about among delicate imputations in hobnailed boots. A reaction not free from sadism. Or it is more than possible I might bite back with a Noel Coward snap in my voice: "I don't flare up; I sulk and brood for days and weeks; I can't ever forget; I plan revenges"—simply for the sake of seeing her look at me in astonishment that I should not be clever enough to conceal such an unattractive personality.

Worst of all, the woman who develops her personality "with a view to making herself interesting" (especially to authors). She inspires in me a sort of preliminary thoughtfulness which I know is going to lead to a shout of "Boots!" She has never quite owned up that she might be insignificant except, unconsciously, by a collection of prefixes: "*Well*" (pause) "I don't know what *you* think, and plenty of people would think *me*" (pause) "*mad.* But I don't *care,* I always *have,* and I always *will* say—" And here follows a perfectly ordinary right-thinking platitude, stock pattern, of the kind that come in sets, so that you can always replace a *(Continued on page 132)*

NEW MAKE-UP-CAKE BRINGS

INSTANT . . . Smooths on so easily, so [illegible]. Expert Salon result in just a few [illegible].

LASTING . . . No touch-ups or powder needed. Clings softly to your skin. Stays petal-fresh all day.

LOVELINESS . . . A radiant, faultless complexion. Tiny lines and skin flaws disappear under its exquisite smoothness.

Hundreds and thousands of women now prefer this glamorous NEW Make-Up-Cake Starlet . . . . . and small wonder. Starlet, rich in Lanolin and two other caressing oils keeps the skin soft, moist and irresistible, just like the radiantly smooth complexions you've envied so many screen stars. Now you can *Capture that Hollywood Look* with

STARLET
MAKE-UP-CAKE
PARFAIT POWDER PUFF CO. • CHICAGO 10

smooth,
more beautiful legs
EASY
with Bellin's
WONDERSTOEN
dry hair-remover

Just stroke the rosy disc over legs and arms. It removes hair easily, quickly and leaves no stubble.

Makes legs silkier, smoother. A perfect start for cosmetic stockings; ideal for bare legs.

Dainty. Completely odorless. Nothing wet . . . nothing to spill, stain or prepare.

Safe. Accepted for advertising by publications of American Medical Association.

Economical. One Wonderstoen lasts all season.
$3 at department stores.

hair on face?
Ask for Wonderstoen "Special Face Formula" Safely removes hair on lip, chin, cheeks. $1.25

© 1944, Free: Send for fascinating booklet, Bellin's Wonderstoen, 1140 B'way., N. Y. 1, N. Y., Dept. V7

BEHIND CLOSED MASKS

(Continued from page 131)

broken one. To the psychoanalyst, she is clearly a "vanity case"; thinking she is one *in* a thousand; whereas, she is one *of* a thousand.

I am also a trifle allergic (meaning that she brings me out in spots) to the perpetual lady bound in limp suède who feels "there is something behind it all," and surely I must feel the same? She told me that she always consulted the spirits before she got through to her stockbroker; whereas, it would have been so much better to have consulted her stockbroker before she got through to the spirits.

I am now going to quote from myself, which always makes me feel rather odd and self-conscious. The following passage, therefore, is with courteous acknowledgment to the author of *Little Red Horses*:

"May I ask,"—bluntly—"whether my daughter has been brought up as a Christian?"

"She has been brought up, Captain Day, as more than a Christian."

"There's no such thing," he retorted. But he admired the woman's pluck. Fancy saying this to him! With an effort at tolerance, he asked her what she meant by *more* than a Christian?... And for the next few minutes ensued a very difficult struggle, while Joanna Rosenfeldt tried to explain, and Robert Day to assimilate, the incongruities of a sort of mixed religion, which, like a rolling snowball, was caked with every other known religion which had clung and gathered on its course.

He remembered when, as a very small boy, he had been set to tidy his mother's work-basket; a tangle that began in the middle with a few skeins of silk, which somehow, wousling and spreading, had caught all the hooks and eyes, the oddments of tape and bodkin and elastic, cotton and patterns of chintz, buttons and wool wound in balls on twists of paper, ends of sequin trimming, and yet more skeins of silk, knotted inextricably into a matted, highly-coloured, solid confusion.... Joanna Rosenfeldt had been a devotee of theosophy, Buddhism, Christian Science, William Morris, New Thought, Spiritualism, Joanna Southcott, and the Second Advent, and could quote whatever suited her from all or any of these; an indolent skimming of cream from at least twenty-two honest religions, any of which would separately have rejected her synthetic rearrangement, and disclaimed her as a proselyte.

She had even blandly filched a few Talmudic and Messianic prophecies and adjurations from her husband's religion. She believed in the writing on the Pyramids, and in other Apocryphal statements. She believed that Mind could reign over Matter, and that Love could heal everything, and that Wisdom should temper Love—the Wisdom of Tao, she added, kindly, for Captain Day *(Continued on page 133)*

BEHIND CLOSED MASKS

(Continued from page 132)

by now was showing signs of deep distress.

How niggardly that our language only provides one word, "Woman," to cover both the life-givers and the life-takers. Luckily, I can supply, out of my encounters with the life-takers, an abundance of pleasurable synonyms. For these are the devil women, the toughs, the get-away-with-murder-women, the *Estraperlos.*

To explain Estraperlos, I can not do better than quote from a document which was shown to me in March, 1943:

For centuries Spain has been known as the country of mañana *where the current slogan has been never to do today what you can possibly put off until tomorrow.*

Today, the most common word in Spain is "Estraperlo," indicating Black Market profiteering in all forms.

During the Republic in 1933 when Lerroux was in power, there appeared in Spain a Mexican adventurer named Strauss with a French partner named Perle. After failing to arrange a boxing-match between Max Schmelling and the then champion of Spain, Strauss turned his attention to obtaining a concession from the Spanish authorities to exploit a game of chance, a kind of manipulatable roulette which he and his partner, Perle, had invented and given the name of "Straperlo."

The public, however, was so incensed at suspected corruption in high places that, after a debate in the Cortes, the concession was withdrawn.

However, the name "Straperlo," or, rather, "Estraperlo," the Spanish corruption of this composite word, had come to stay, and has now become synonymous with any form of chicanery, graft, black market, and the like.

Estraperlo is now rife in Spain from the highest to the lowest. In fact, it is practically impossible for anyone to live except as an estraperlista, *either active or passive; namely, buying or selling on the black market, or, as in the case of officials, by accepting graft for favours.*

I shall use an English name, however, in my next few remarks on the devil women; being gentle and fair to them, I hope, as they have never been gentle or fair by me—nor by anyone except themselves; for their goddess is Fuji Yama, and *Fuji Yama* means "The only one." Perhaps I should have said an Irish name, making due acknowledgment to Bernard Shaw who bit into the copper two acid portraits of the devil women of the whole world of heartbreak when he wrote of the Shotover sisters, Mrs. Hushabye and Lady Utterword, "the daughters of the witch of Zanzibar"—(I find it hard to understand why *Heartbreak House* is not acknowledged without question as the greatest play Shaw ever wrote).

My original name for the species, the get- *(Continued on page 134)*

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BEHIND CLOSED MASKS

(Continued from page 133)

away-with-murder women, sprang from my exasperated sense of impotence, not at what they were, which had to be accepted as good and evil must eternally be accepted, but at the fact that always and always they got away with it. The devil who spawns them thoughtfully attends to their looks, for very rarely if ever has a devil woman been without beauty, usually of the innocent, appealing kind, so that it is not possible to discover whether without it they could still work out their destiny and achieve their successes. Rarely, again, are they handicapped, as the rest of us usually are, by some disability of health.

The toughs may look frail—it is part of their equipment—but do we ever find them exhausted whatever test the day has brought? They feel no weariness and, therefore, achieve a shining reputation for endurance. They do not need to rest, they do not catch cold, they do not have spots, their teeth do not decay, their hair does not fall out, they are not short-sighted, they have one hundred per cent. digestion—yes, they eat like cart-horses and remain like greyhounds. Over and over again we have all had to hear the bad news that one of our dear friends, a life-giver, has to undergo a sudden dangerous operation; I can not remember ever hearing that one of the toughs has had to undergo an operation. Their insides are of granite and fortified steel.

Yes, we are jealous. Of course we are. Watching these feminine engines of destruction, watching how they function, how sure they are of the right response, how they sacrifice nothing, help no one but themselves, but help themselves to hell and get away with it; watching while the rough is made smooth for them, the obstacles are removed for them—"Put that on my account," they will say, amused—we know well that account will never be presented. Somebody will pay it, who cares? Not the Estraperlos, adepts at not caring, and monstrously not caring how they hurt, where they hurt, and when they hurt. They leave behind them a trail of wounded, while they go up and up, taking everything and giving nothing; giving not even a moment of gratitude; deflecting all the available attention, all the rays of the sun; human lungs need a little, but they, basking sharks, can never absorb enough; taking the very air from other women's breathing, taking the grain from other women's sustenance, taking the credit for other women's labour, taking reality and smearing it with counterfeit. And because they take the sun and the air, the credit and the attention, the praise and the sacrifice and the sustenance, because they are the life-takers and win nearly every time over the life-givers, we who live in Heartbreak House have to believe in Heaven, for here the life-givers whom we love will at last take precedence.

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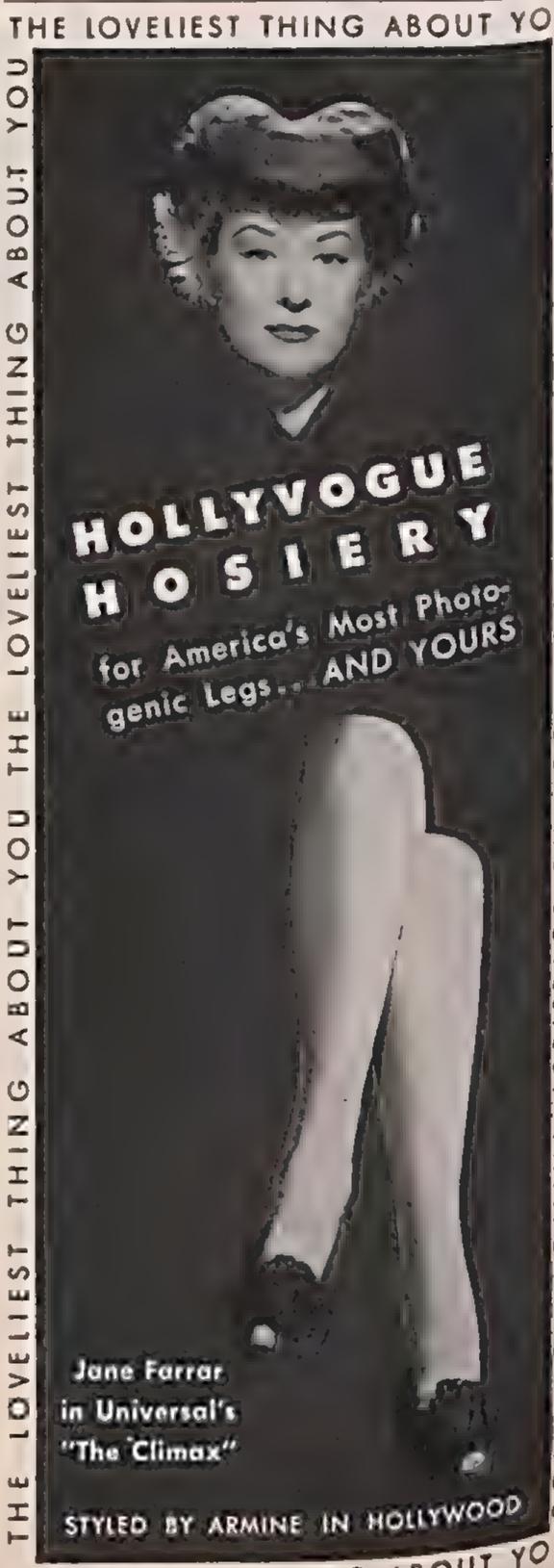

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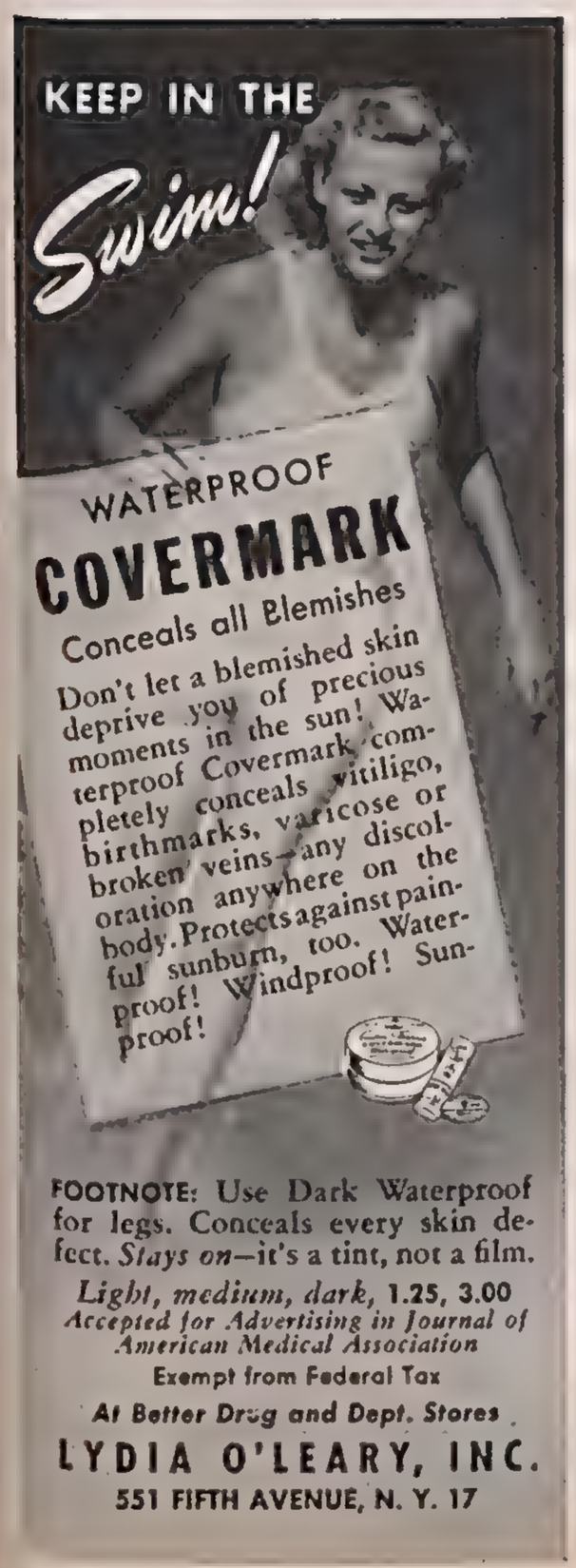


SCIENCE NEEDS WOMEN

By Anne Hagopian

[EDITOR'S NOTE: *Sixteen-year-old Anne Hagopian is photographed on page 101 of this issue. The youngest girl ever to receive the $2,400 Westinghouse Grand Scholarship, she was one of two winners chosen this year by the Science Talent Search among 15,000 science students across the United States. Miss Hagopian, who has just graduated from the Brearley School in New York, is using her award to study at Radcliffe College, plans to become a research physicist.*]

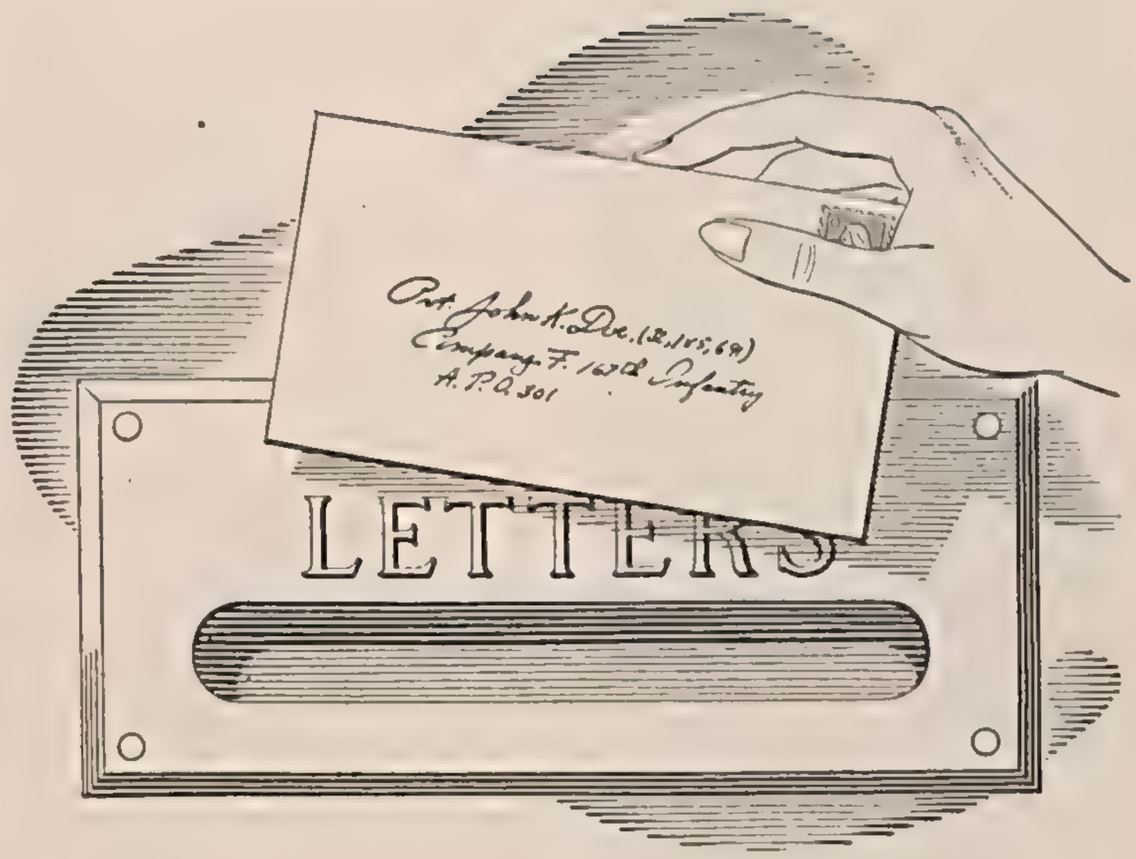
I DECIDED when I was quite young that I wanted to be a scientist. I think there was something about the strange habits of a dinosaur, or about the incredible distance—measured in "light years"—of the nearest star, that attracted me to scientific knowledge. In my early science classes, I saw that the oldest prehistoric animal and the farthest star could be measured and described, the facts concerning them systematically arranged so that they might fall into patterns in which lay the explanation of these wonders.

Later I read scientific books and took more advanced courses, and decided that Physics, with the definiteness of its observations and the philosophy of its theories, was the field in which I should most like to work. After this decision, whenever someone asked me what I wanted to do when I grew up and I answered, "Research in Physics," I could see his eyebrows go up and a dubious expression come over his face as he said, "How interesting." He had a vision of me—to quote the M.I.T. catalogue—"a long-haired, bewhiskered individual absentmindedly splitting an atom in the privacy of his laboratory, forgetful of the world."

Many people have this misconception of a scientist. It is a misconception because a scientist does not work alone, discover a phenomenon alone, and receive the sole credit for his discovery. Scientists in the great academic and industrial laboratories work together as teams. Each man contributes his share and uses the knowledge and work of the others to promote his own work. So a discovery or product often comes from the laboratory as a whole, and the laboratory as a whole receives the credit.

For this sort of work, a scientist must be a normal, well-balanced person. He must understand the "give and take" of life, so that he can "give and take" in his work. To understand life he must live himself. Living is being with people, knowing what they think and what they do. A scientist must know what is happening in world affairs, in art, in music, in his community. A scientist must know how to get along with people, for he has to live and work with them. The day—if there ever was one—of the one-sided scholar in his ivory tower is past.

I think that science needs women, especially those who are well-balanced and sensitive to the world around them. Much has been jokingly said of "woman's intuition," but there is such a thing. Many women have the imagination and sensitivity indispensable to a good *(Continued on page 137)*



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THE EATINGS OF CONSCIENCE

(Continued from page 70)

someone said, "should have had such a propensity for rum—the drink which makes one see double and feel single." And the enjoyment of good food—great enjoyment though it is—he did not regard as perilous to salvation. Man was evil through and through, and yet, somehow, his gullet was sanctified. For this inconsistency may the Lord make us truly thankful, for through it the goodly heritage of New England cookery came into the world.

That cookery could never have become what it was, however, had it not been for the bounty of the American Indians. And there was the bounty of the rock-bound coast itself, which though niggardly with one hand was lavish with the other. Here was abundant sea food, which the Indians taught the settlers how to catch; swordfish and bluefish, codfish so numerous they "pestered the vessels in shoals." There were soft-shell clams and quahogs and scallops, oysters a foot and lobsters five or six feet long—that sounds like a fish story, but it is the Minister Higgins who tells it. And in the woods, the settlers learned how to hunt the numerous deer and the wild turkeys weighing thirty or forty pounds and the wild pigeons "in flocks that darkened the skies," and how to get wild honey from hollow trees and to make sugar from the sap of the maple.

But such good teachers and good materials did not in themselves add up to good New England cooking; the chief factor was, as always, the character of the cook. "When you go to cook," as my hired man, Samule, says, "it ain't so much the thing you have as matters, it's the thing you do with it." Mere water and ground coffee, for instance—consider what can become of that according to the personality that brews it. Or some white corn meal, salt, and water. Mix them with a qualified Rhode Islander, and you have light and melting and altogether perfect johnny-cakes. Mix them with me, and you have a product that only a tile factory would acknowledge.

And what was the character of the New England cook? Plain and substantial, for one thing. That was important, for an exquisite plainness is an essential characteristic of good food. All cooking can be divided into two classes: Food of the People and Party Fixings. Chowders and stews, broiled and roast meats, eggs treated with decent restraint, good breads, green salads, natural-born cheese, and fruits reverently handled—these are Food of the People which never cloys. Party Fixings are fluffy matters intended to display expense and multiplicity of ingredients and vulgar ingenuity in decoration. Their recognizable stigmata are superfluous seasonings, overloads of meringue. New England "set no store" by Party Fixings; it was interested in Food of the People.

(Continued on page 137)

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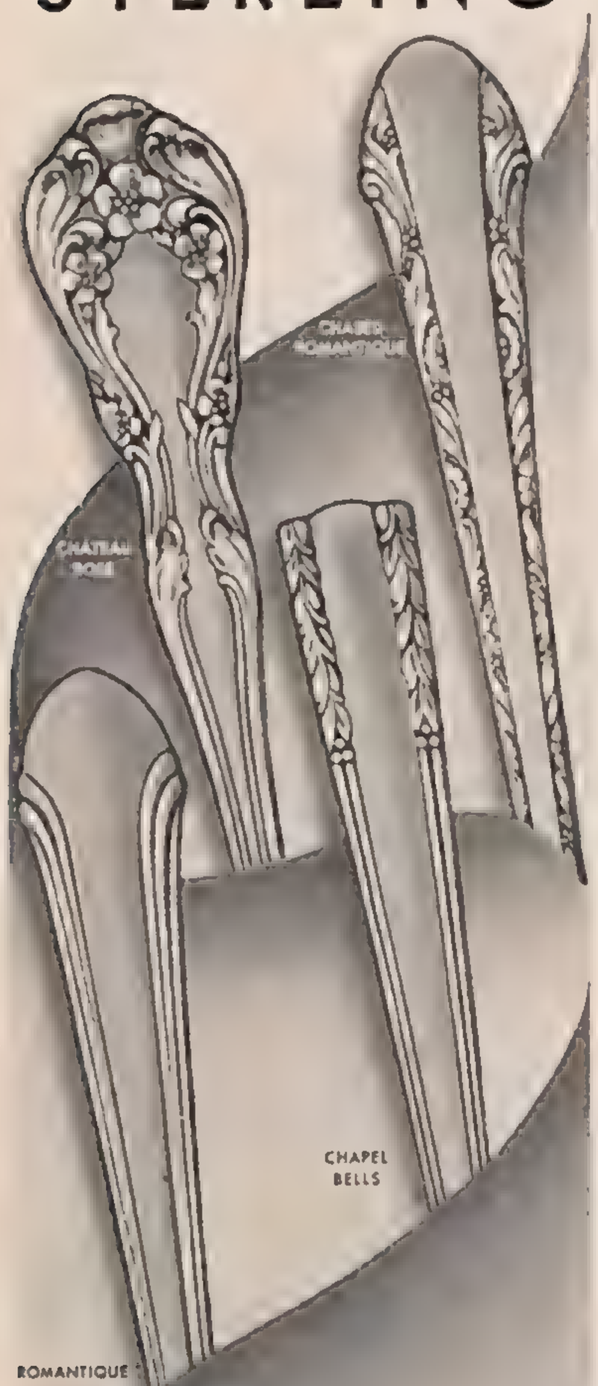

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THE EATINGS OF CONSCIENCE

(Continued from page 136)

The New England cook had a conscience. She would go to any length to do perfectly what she had set out to do. It was a matter of conscience to "beat twelve eggs with a fork for one hour," to seed every plump raisin that went into the Indian pudding, to grind herbs to a powder with mortar and pestle, to baste the turkey every ten minutes for as many hours as need be, to taste and season and taste again. If it is true that "genius is the capacity for taking infinite pains," the New England cook had genius.

The outstanding characteristic of the New Englander, we like to think, is "gumption"; another term for that is "Yankee ingenuity"—which could make salable nutmegs from the most adverse materials. Many of the early foodstuffs were strange, and many were downright forbidding—those stiff, salted codfishes, those dry beans, those puckery quinces; it took a heap of doing to make something of them. But your real New Englander has always held a fixed belief that the harder a thing is to do, the more it does you good to do it. (The irritating thing, to me, about that belief is that it seems to have a large degree of truth in it.) When a New Englander sees a difficulty, he doesn't turn away; he turns to and makes the difficulty itself into a source of power. Time was when a certain New Hampshire man wanted his wife to make him a mince pie for Thanksgiving. She did: a piece of a bear for meat, dried pumpkin for fruit, maple syrup for sweetening, and corn meal for crust. Her husband thought it was the best he had ever eaten.

SCIENCE NEEDS WOMEN

(Continued from page 135)

scientist. The world makes such demands on a woman scientist, both as a woman and as a scientist, that she must be an all-around person to succeed in both her professional life and her personal life. A woman has difficulty in overcoming personal, family, and worldly prejudices in choosing a scientific career; she must overcome the same prejudices, acquiring training and putting her talents to work.

I know that I sound idealistic when I say that many women are capable of leading two successful lives. But some women have already done so by careful planning. And I am sure that in the new world of tomorrow many more will find happiness and success not only in carrying out the rights and duties of all women, but also in taking their place as constructive members of the world community.

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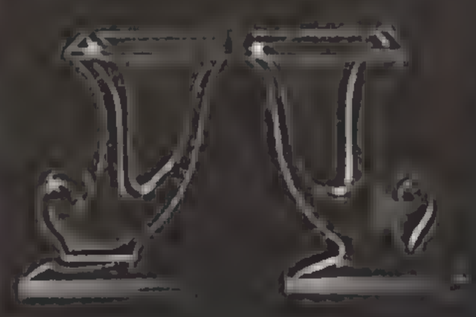

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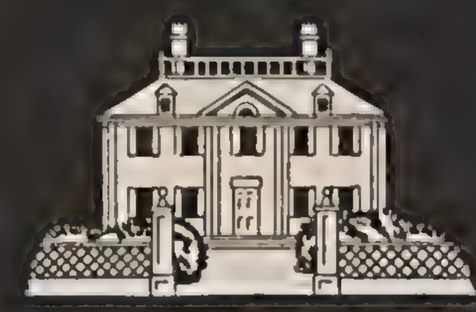

HOME OF HENRY W. LONGFELLOW

THIS TRADEMARK IDENTIFIES

VIKING GLASS

WHO IS THAT MAN?

(Continued from page 67)

used to this half-a-life you are left with; you do not want to grow used to it. Every dawn trails after it another unwanted day. Time takes on two measures—the slow, stumbling days, one after one after one, and the fierce rush of months and years whirling past, out of your life, out of your life with him. Well—you know about all that. You know about it. And it is not, to put it mildly, what you want.

But still, you are snug against cold and shaded against heat, water runs at your bidding, lights leap to your touch, your clothes are clean against your clean body, you have food enough to leave on your plate, you stretch between linen through the safe and quiet nights. Those are only physical benefits, of course. It is said that you do not understand what they mean until they are no longer there. It is probable that you could not guess high enough as to what your husband, at whatever front he is, would give to have them now.

There are other matters. You say good-night to your friends, and know that tomorrow you will meet them again, sound and safe as you will be. It is not like that where your husband is. There are the comrades, closer in friendship to him than you can ever be, whom he has seen comic or wild or thoughtful; and then broken or dead. There are some who have gone out with a wave of the hand and a gay obscenity, and have never come back. We do not know such things, probably will never know them, prefer, and wisely, to close our minds against them.

But we are unwise, I think, to regard all sensitivity as our affair. The little things, so long regarded as sacred property of our exquisite sex, are big to men at war. I had a letter telling about a pilot who was shot down over Germany. I had met the boy, before his squadron went overseas; a tall kid, who called you "Ma'am." He would have been twenty-two in September; his wife is going to have a baby this month. It is among the duties of the man who wrote me the letter to dispose of effects and send condolences to families. He did what he must, and then went back to the barracks. And there was a big, sloppy bag of the boy's soiled clothes. There the handwriting in the letter broke, as a voice breaks. "What," the words went, "do you do with a dead man's laundry?"...

I am apt to drive my points with the back of an axe. I have been trying to say that women have the easier part in war. But when the war is over—then we must take up.

For who is that man, who will come back to you? You know him as he was; you have only to close your eyes in the day and open them in the dark, to see him sharp and clear. You can hear *(Continued on page 139)*

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WHO IS THAT MAN?

(Continued from page 138)

his voice, whenever there is silence. But what will he be, this stranger who comes back? How are you to throw a bridge, a bridge firm forever, across the gap that has separated you—and that is not the little gap of months and miles? He has touched the horizons; he comes home to your delightful little drawing-room. He has seen the world aflame; he comes back to your new red dress. He has known glory and horror and filth and dignity; he will listen to you tell of the success of the canteen dance, and the upholsterer who disappointed, and the fortunately waning arthritis of your aunt. What have you to offer this man, except half of the bed? That is an important thing, that is perhaps the most important thing, and maybe it will solve much. But not everything.

The lovely companionship you had together—he will want that, he will even need that, but he has had companions who have been with him through death and hell. There have been people you never knew, and never will know or see, with whom he has had jokes you could not comprehend and talks that would be, to your ear, in a foreign tongue. There are pictures hanging in his memory that he can never show to you. Life, after all, is something to be shared; and of this great part, this greatest part, of his life, you have no portion.

So that will be your job; to know how widely you have been separated, and that is neither light nor pretty knowledge; to understand there are things forever out of your reach, far too many and too big for jealousy. That is where you start, and from there you go on to make a friend of that stranger from across a world.

It was all twisted around, the story about women bearing the heavier burden in war. The true tale is that women's work begins when war ends, begins on the day their men come home to them. And I wish to God, for you and me and all of us, that it were today!

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2. No waiting to dry. Can be used right after shaving.
3. Prevents under-arm odor. Helps stop perspiration safely.
4. A pure, white, antiseptic, stainless vanishing cream.
5. Arrid has been awarded the Approval Seal of The American Institute of Laundering for being harmless to fabric.

Arrid is the largest selling deodorant

Guaranteed by Good Housekeeping

...Buy a jar today... at any store which sells toilet goods.

39¢
Also in 59c jars
ARRID

YOU need not stay out of the water on "those days" now that *Tampax* is available because this form of sanitary protection is worn internally, throwing pins and belts completely into the discard. Whether the suit is wet or dry, Tampax remains invisible and unsuspected, with no bulging or ridges whatever. Get away from your conservatism this summer. Go modern! Do as millions of other women are doing all around you—use Tampax. It is handy to carry while traveling or vacationing. It causes no odor or chafing. It is quick to change and actually you do not feel it when in place. Easy disposal.

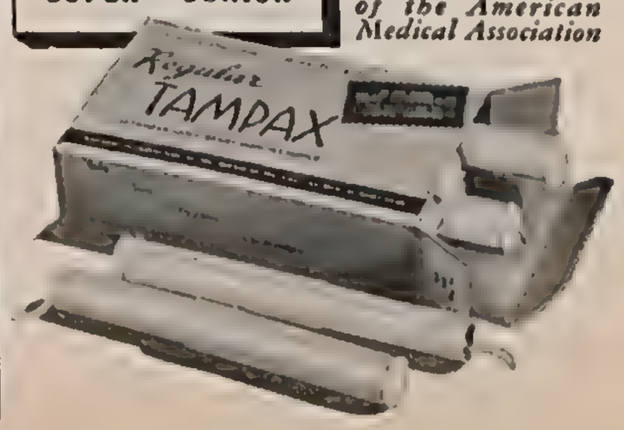
Invented by a physician, Tampax is made of pure, long-fiber surgical cotton, compressed in patented one-time-use applicator. There is a choice of 3 absorbency-sizes (Regular, Super, Junior), to meet varying individual needs. Ask at drug stores, notion counters. Average month's supply, 29¢. Economy box, with 4 times this quantity, 98¢. Tampax Incorporated, Palmer, Mass.

NO BELTS
NO PINS
NO PADS
NO ODOR

3 Absorbencies
REGULAR
SUPER JUNIOR

Guaranteed by Good Housekeeping

Accepted for Advertising by the Journal of the American Medical Association



REPORT FROM SWEDEN

(Continued from page 69)

Germany quote the epigrammatic way Germans in Germany have of expressing their belief that the Allies will win; they say, "The Ford is better than the Opel." Those from Holland offer a variety of jokes based on the Dutch translation of the word *"rommel,"* which means *rubbish.* Those from Norway retail the quip evolved around the preponderance of Organization Todt men in Narvik, far outnumbering the Wehrmacht; Narvik people impishly observe, *"Die Wehrmacht ist tod(t)."* (In German, *tod* means dead.)

One of the most amusing and characteristic tales is told by a Swedish diplomat. One night the Swedish legation in Berlin was hit by Allied incendiaries. The diplomat, looking for help in extinguishing the fire, found a firetruck stalled right in front of the legation. He asked the crew if they could help him and his staff put out the blaze, but the Heinies refused.

Next day the diplomat called on the city's fire-fighting headquarters and asked for an explanation. The official said that the truck was en route to another address—and that was that. When it was pointed out to him that at that moment it was unable to proceed in any case, he indifferently shrugged the matter off with the remark, *"Befehl ist befehl."* ("An order is an order.")

10. *Does Sweden have to get along with out-of-date music instead of its beloved American jazz?*

No. Swedish music publishers, dance-band leaders, and others have grown skilled at listening and re-listening to American broadcasts and transcribing a song, bar by bar, until they have an entire score. Therefore, in spite of the mail difficulties, songs which are recent hits in the U. S. are quickly hits in Sweden, too.

There are also many revivals; for instance, a music publisher is getting rich right now in Stockholm on a re-issue of "The Bells of St. Mary." But whether it is a new song or a revival, the central office of STIM, a local version of ASCAP, collects fees for music used and makes proper remittance to authors, composers, and copyright owners at home and abroad.

11. *What is the night-life in Stockholm?*

Just about everything—except night-clubs, of which there are none in Stockholm or elsewhere in Sweden. The theatres, concert halls, and movie houses are running full blast. So, too, are the city's restaurants—Opera Källaren, Cecils, Bellmansro, and Mosebacke, among others.

12. *How do American plays and books go over in Sweden?*

Two musical comedies, "Roberta" and *(Continued on page 141)*

Grey Breaks—

And such a lively grey! A reefer made of Farnsworth's dyed-in-the-yarn 100% pure wool. It goes distinctly feminine with its black velvet collar, its velvet-ringed buttons and the side flanges that terminate in sleek, slim pockets to accent the hand-span slenderness of your wee waist. Sizes 12 to 20. About $35.

At your favorite store.

Farnsworth NEW YORK PURE WOOL FABRIC

LINED WITH Pondel LININGS

A. DAVIS & SONS, INC.
225 WEST 37th STREET
NEW YORK 18, N.Y.

A. DAVIS & SONS, INC.

Keep that "OUT-OF-A-BANDBOX" Look with Nutrine PADETTES

Handy little pads, saturated with subtly perfumed, transparent hair lacquer to keep fly-away wisps and straggly ends in place.

Laboratory tested and proved

50 PADETTES in jar . . . 60¢*
*Plus Federal Tax

For those who prefer liquid lacquer
Nutrine HAIR LACQUER
2 oz. bottle 40c 4 oz. bottle 60c

Sold at leading Department, Drug Stores and Beauty Salons throughout the country
MIDDLEBROOKE LANCASTER, INC.
Manufacturers of over 200 beauty products
Brooklyn, N. Y.

Scarfs, Shawls — at America's Quality Stores

Do Your Feet a Good Turn...in FAMOUS FOR FIT

Air Walkers
RESILIENT INSOLE FOOTWEAR

Featured in Best Stores Everywhere
For Name of Your Nearest Dealer Write ALLIED SHOE CO., ELGIN, ILL.

Widmer's is proud of this special Neapolitan Brand Haut Sauternes—and you can be proud to serve it, for it is recognized as one of America's finest.

The Neapolitan label first identified Widmer's premium selections more than 30 years ago.

NEW YORK STATE
WIDMER'S WINES and Vermouths
Vintners of Fine Wines Since 1888
WIDMER'S WINE CELLARS, Inc., NAPLES, N.Y.

REPORT FROM SWEDEN

(Continued from page 140)

"Show Boat," were produced at Oscar's Theatre by Gustav Wally, of the Wallenberg banking dynasty. The former was a miserable flop; the latter, an outstanding hit. The three most widely popular non-classic American translations recently have been "Saratoga Trunk" by Edna Ferber; "The Sun Is My Undoing," by Marguerite Steen; and "What Makes Sammy Run?," by B. W. Schulberg.

13. *Do the Swedes have a gasoline problem?*

Yes. The limited stocks the country had when the war started have been nervously husbanded and doled out only for military purposes. Taxis, private cars, trucks, et cetera, are now powered by "*gengas.*" On the front or back of a car is a contrivance that looks like a sewing-machine or a family wash-boiler. Wood or charcoal is dumped in this receptacle, and, after a process of combustion takes place, there is liberated a gas which will burn in the cylinders. This method is smelly, slow on the motor pick-up, but is one of the things that has kept Sweden moving during the war years.

14. *Is Swedish censorship severe?*

No. It is regarded as fair and, if anything, lenient.... Almost every correspondent has had an occasional brush with the Foreign Office over copy which was considered less than desirable to Swedish interests, but always on an entirely polite basis on both sides. And when authorities do wish to delete a passage, instead of simply penciling the passage out and sending a mutilated cable, they call the correspondent and read him the revised message. He can then write a new passage if he wishes and keep the basic meaning intact.

15. *Do foreign newspapers, other than German, reach Sweden?*

Yes, mostly the *London Times*, which is on sale daily at a number of newsstands in Stockholm. Underground newspapers drift in sporadically from Occupied countries; there is a surprising volume of anti-Nazi Free Dutch newspapers in Sweden. (There recently was a case of a man who died of a germ contracted through having handled and read a newspaper from his Occupied homeland where the disease was rampant.)

16. *What about prices in Stockholm?*

Even by London, New York, or Washington standards, the prices in Stockholm are very high. Restaurant and rent are twice what they were before the war. My secretary reported that a plain cotton dress cost 260 crowns, or $60, and a spring suit 850 crowns, or $210.

Elizabeth Arden

Superfine

Tooth Paste

A famous French formula that cleanses your teeth thoroughly. The tangy, different flavor leaves your mouth sweet, clean, fresh.

Tube, .35—3 tubes, 1.00

Arden

For the Connoisseur

RONRICO*

Best RUM bar none*

The Rum Connoisseur contains over 100 tested drink and food recipes. Send for your Free copy. Ronrico Corporation, Dept. (V), Miami, Florida. Ronrico Rum 86, 90 and 151 Proof. U. S. Representative: Import Division, McKesson & Robbins, Inc. New York City.

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She must be over 40...

LOOK AT HER EYES!

Age shows first around the eyes. Irma Coleman Eye Cream (IC) helps keep that vital look of youth in this revealing area. At better stores everywhere or by mail direct.

$1.50
$2.75—$5
(plus tax)

Irma Coleman
BEAUTY AIDS
for dry and sensitive skin

IRMA COLEMAN CORP., PHILA., PA.

Overton Original

Those who wish to have their cherished photos framed in distinctive manner, expressing good taste and quality, will find the correct answer in Overton Originals — as featured by the better stores and studios. Overton photo frames are a companion line to the famous Overton Bentwood Trays.

S. E. OVERTON COMPANY
SOUTH HAVEN, MICHIGAN

OVERTON ORIGINAL

Schaffer
SYMBOL OF AMERICAN ORIGINALITY

BELT OF THE MONTH
REG. U.S. PAT. OFF.

in Suede and tissue leather
$1.50

Carousel

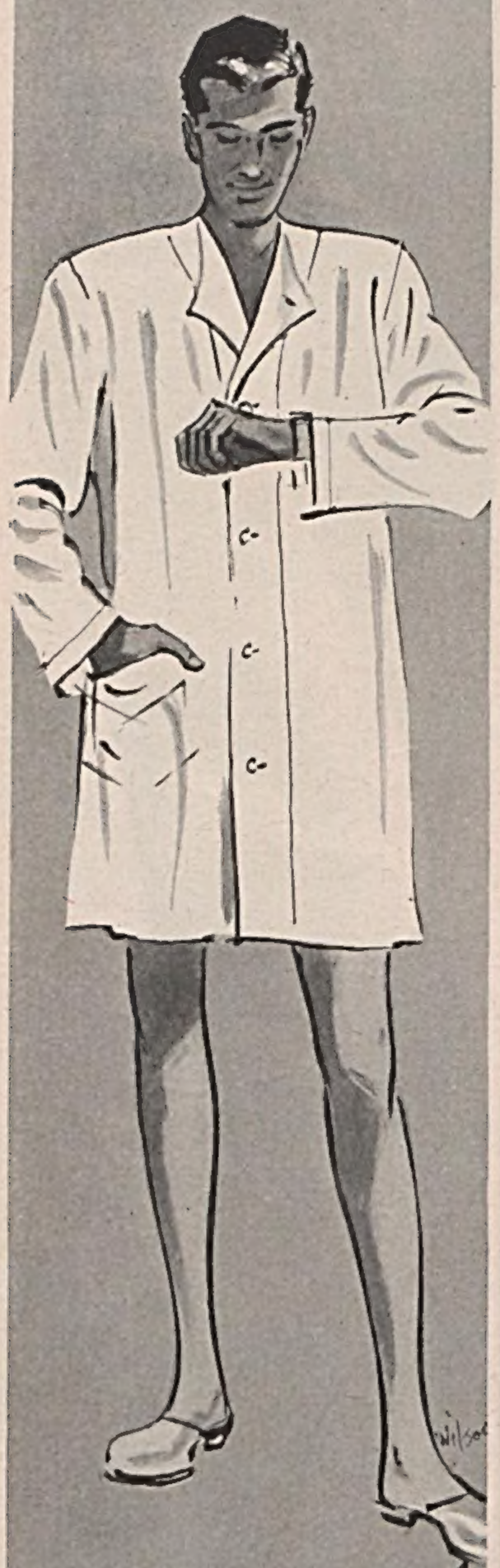
Of course it's different...
of course it's smart...
of course—it's Schaffer!

This, and a wide choice of distinguished Schaffer originals, at better stores everywhere.

SCHAFFER BELTS

330 FIFTH AVE., NEW YORK 1, N. Y.
The world's foremost manufacturer of quality belts for women

KAYLON
TOPSTER*
PAJAMAS WITHOUT PANTS



Pocket Edition!

Condensed for coolness and comfort. A lifesaver for summer . . . a year-round natural for gentlemen with rebellious legs. Long enough for self-respect, short enough for perfect sleeping freedom. Soft Bur-Mil rayon crepe in cool summer colors, about $4.00. Also in striped madras, $3.50. Sizes A, B, C, D.*

AT FINE STORES EVERYWHERE

STYLED BY Harry Berger
TAILORED BY KAYLON, N. Y. C.

*Reg. U. S. Pat. Off. © KAYLON 1944

VOGUE'S JUNIOR FASHIONS

Vogue's Junior Fashions, shown on pages 100-103, can be found in many shops throughout the country. In the list below, numbers 1 to 4 after the store names indicate the particular clothes available at each of the listed shops.

ALABAMA
Birmingham . Loveman, Joseph & Loeb, #3

ARIZONA
Phoenix . . . Korrick Dry Goods Co., #4

CALIFORNIA
Hollywood . The Broadway-Hollywood, #4
Los Angeles . . . . . Bullock's, #1
San Francisco . . . . H. Liebes & Co., #1

DISTRICT OF COLUMBIA
Washington . Julius Garfinckel & Co., #1
Woodward & Lothrop, #3

FLORIDA
Orlando . . . . . Yowell, Drew Co., #2

GEORGIA
Atlanta . . . . . Rich's, Inc., #2, #3

ILLINOIS
Peoria . . . . . Block & Kuhl Co., #4

INDIANA
Indianapolis . L. S. Ayers Co., Inc., #1, #2
Wm. H. Block Co., #4
South Bend . . George Wyman & Co., #4

KENTUCKY
Louisville . The Stewart Dry Goods Co., #2

LOUISIANA
New Orleans . D. H. Holmes Co., #2, #3

MARYLAND
Baltimore . . . . . Hutzler Bros., #1

MASSACHUSETTS
Boston . . . . . Jordan Marsh Co., #2
Pittsfield . . . . England Bros., Inc., #4
Salem . . Almy, Bigelow & Washburn, #4

MICHIGAN
Lansing . . . . . Arbaugh Co., #4

MISSISSIPPI
Jackson . . . . R. E. Kennington Co., #3

MISSOURI
Kansas City . . . . Rothschild & Sons, #3
St. Louis . Scruggs-Vandervoort-Barney, #3

NEBRASKA
Omaha . . . . J. L. Brandeis & Sons, #4

NEW YORK
Binghamton . Hills, McLean & Haskins, #4
Buffalo . . . . . L. L. Berger, Inc., #2
Wm. Hengerer Co., #3

NORTH DAKOTA
Fargo . . . . . Herbst Dept. Stores, #4

OHIO
Cincinnati . . . . . The Gidding Co., #1

OKLAHOMA
Oklahoma City . . . . Halliburton's, #4
Kerr's, #2
Rothschild's, #3

PENNSYLVANIA
Johnstown . . . . . Penn Traffic Co., #4
Philadelphia . . . . . B. F. Dewees, #1
Strawbridge & Clothier, #2
Warren . . . . . Metzger-Wright Co., #4

RHODE ISLAND
Providence . . . Gladdings, Inc., #1, #2

TEXAS
Dallas . . . . . A. Harris & Co., #1, #2
San Antonio . . . . . Joske Bros., #1

UTAH
Salt Lake City . . . Keith-O'Brien, Inc., #4

VIRGINIA
Richmond . . . Miller & Rhoads, Inc., #3

WASHINGTON
Seattle . . . . . Bon Marché, #2
Tacoma . . . . . Rhodes Bros., #4

WISCONSIN
Milwaukee . . . . . The Boston Store, #2
Ed. Schuster & Co., #3

Handkerchief of the Month*

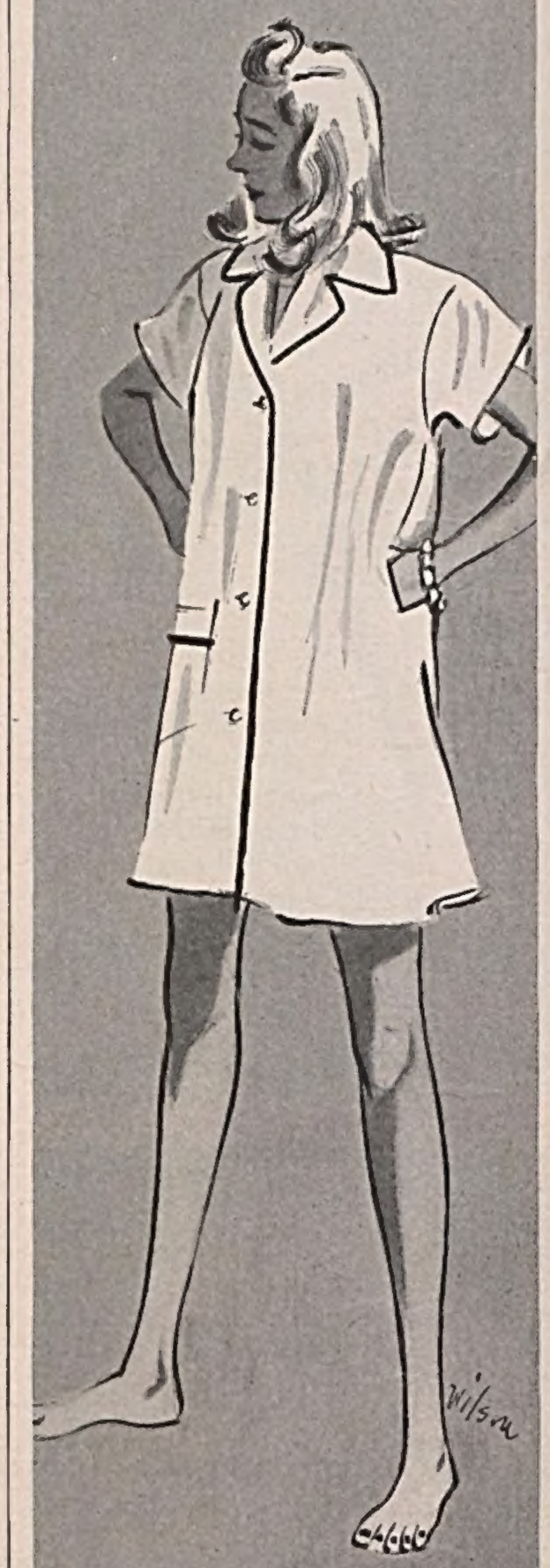
Bloom in hand

With flowers as lovely as these, a bloom in the hand is worth two on the bush . . . . hand rolled hems daintily delineate a bloom in each corner. Look for the label.....At your favorite store 50c

Burmel NEW YORK

*Reg. U.S. Pat. Off.

Tommies*
TOPSTER*
PAJAMAS WITHOUT PANTS



Snooze News!

Discovered . . . a new high in sleeping comfort! This amazingly simple solution gives you the greatest possible nightwear freedom. Scarcely formal—but the most comfortable thing under covers. White rayon piped with red, blue with pink, or pink with blue. Tommies Topster in sizes 32 to 38, also special sizes for Tall Girls. About $3.00.

AT FINE STORES EVERYWHERE

STYLED BY Harry Berger
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NEW GLAMOUR FOR ANY HAIR-DO

LILLY DACHÉ SAYS "IT'S CHIC TO BE NEAT!"

Here is a dash of Daché for *you* . . . the famous Lilly Daché who creates the smartest style trends in hats. Now she has designed a net for the hair . . . an utterly different net . . . in glorious colors. So neat, so chic! And what wonders it works for *any* hair-do. Combine it with ribbon, flowers, a hat. Wear one net or two. You'll *love* the Daché Net and want several. Nothing is newer . . . nothing is smarter—the whole fashion world agrees to that. Now at better department stores and drug counters. Fine mesh 35¢, three for $1. Snood mesh 70¢, three for $2.

Lilly Daché designs nets for the hair in COLOR . . . .

THE *daché net*

The girl behind the man behind the gun

Husband in Army, Helen O'Brien takes job in Crucible Steel munitions mill

"Camel's our cigarette," **she says,** "both his and mine. They're swell... so mild, but full of flavor, and always fresh! And they never go flat."

THE FURNACE roars . . . and the night sky blazes bright orange for miles around. Steel . . . steel . . . more steel gushes molten and white-hot for the weapons of war, and victory. It's a tough business, a *man's* business, but women are in there too. Like Helen O'Brien at the microscope that searches steel for flaws. Her husband's in the war—and so is she. And after a day's work at Crucible Steel she's *earned* the pleasure she gets in the fragrant, blue-swirling smoke of those richer, mellower Camels. "There's just no other cigarette like Camel," she declares. "It has a flavor all its own."

TESTING STEEL . . . planting crops . . . making munitions . . . cracking secret codes . . . jumping parachutes . . . flying planes . . . designing camouflage . . . the women of America are in war service today. And, as with men in the service,* Camel rates the title "favorite."

The "T-ZONE" —where cigarettes are judged

The "T-ZONE"—Taste and Throat—is the proving ground for cigarettes. Only *your* taste and throat can decide which cigarette tastes best to you . . . and how it affects your throat. Based on the experience of millions of smokers, we believe Camels will suit your "T-ZONE" to a "T." Try them.

R. J. Reynolds Tob. Co., Winston-Salem, N. C.

"TIME OFF" for fun and a change of scene. No change, though, of cigarettes . . . still and always Camels. "No other cigarette has the same fine blend of mildness and richness," she says.

Camels First in the Service

* With men in the Army, Navy, Marine Corps, and Coast Guard, the favorite cigarette is Camel. (Base

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